

This number shows

125 SMART **VOGUE** PATTERNS

and the Autumn

MATERIALS *and* TRIMMINGS



OCTOBER 1, 1912

THE VOGUE COMPANY

CONDÉ NAST *President*

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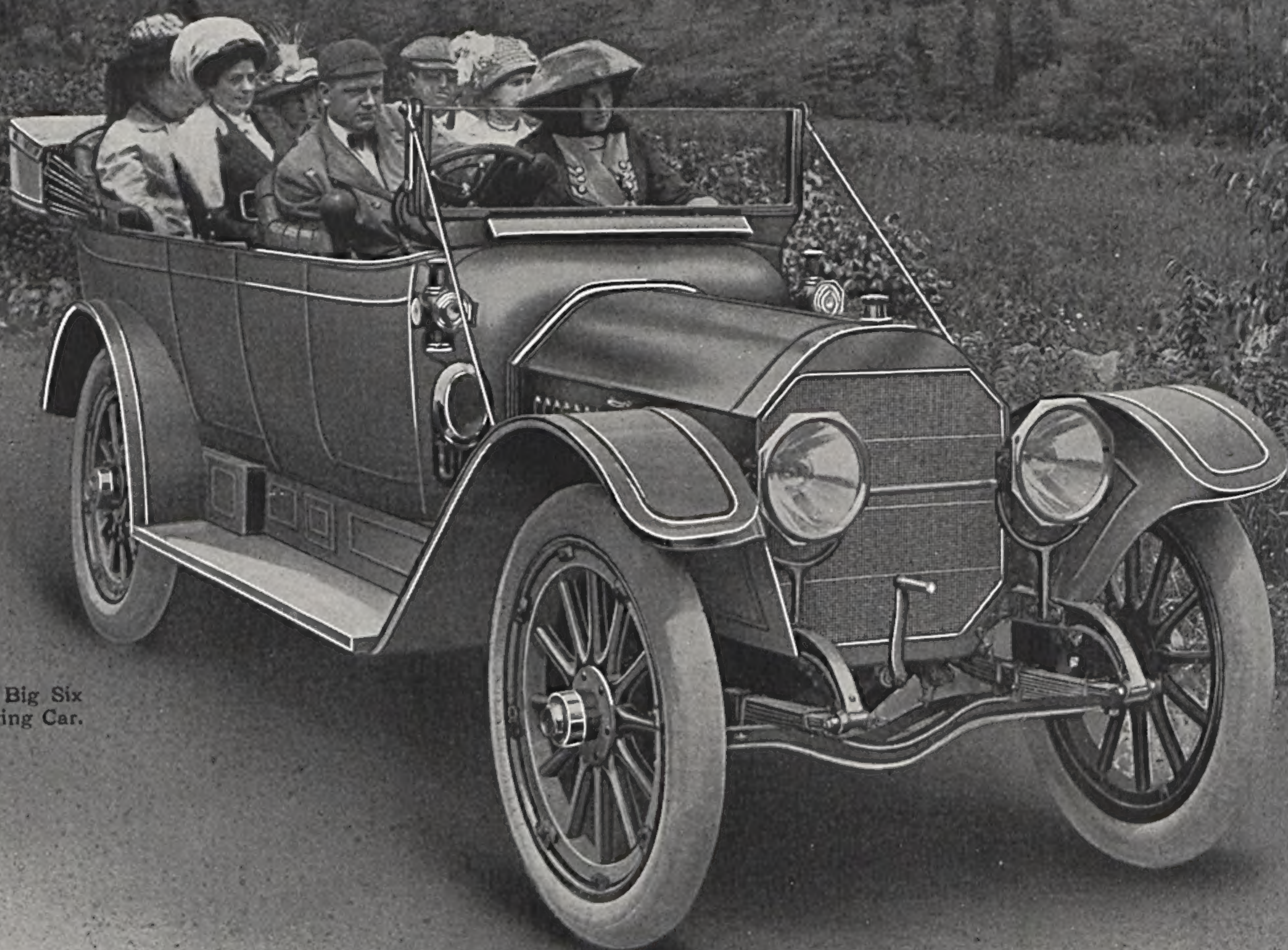
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NEW YORK

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The Big Six
Touring Car.

The Big Six with 82 Horsepower Third Season

A vehicle so comfortable that rough roads do not tire you; so beautiful that you take pride in it wherever you go. A machine you can trust everywhere, and always. When you buy a Locomobile Big Six, you buy satisfaction, service and safety.

Beauty of low, graceful lines and sweeping curves.
Luxury of Appointments, Equipment and Finish.

The most powerful Locomobile model ever built.
A Big Six, but not too big. Roomy, but convenient;
impressive, but graceful.

Comfort of Ten-Inch Upholstery, long wheel-base,
long elastic alloy steel springs, and perfect balance.

Four speeds, seven bearing crank shaft, and bronze
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Extra tires carried at rear. Clean running boards.
The most efficient and completely developed electric
lighting system. Air compressor for inflating tires.
Quick detachable-demountable rims. Ventilated
windshield. Disco starter for starting motor. 1913
folder on application.

The Locomobile Company of America

Motor Cars and Motor Trucks

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Best & Co.

Women's Wear

WE take pleasure in directing the attention of the public to the opening of our Departments devoted to the Sale of

Women's Coats, Suits, Millinery, Shoes and Underwear

Heretofore we have carried in stock only Children's and Misses' sizes; but in response to a steadily increasing demand, we have extended these departments to include all sizes.

This places us in a position to now give the same smart styles, exclusive designs and superior service to our women patrons as we have in the past given, and shall continue to give, to Children and Misses.

Fifth Avenue

At Thirty-fifth Street, N. Y.



"Isn't it splendid that I don't have to stand hour after hour for my dress fittings since I owned a Pneu Form."

William Van Dine

The Greatest Dressmaking Comfort of the Century

Pneu Form

The Pneumatic Dress Form

SIMPLY inflate *Pneu Form* inside your fitted waist lining and before you stands YOU. It is the simplicity of perfection and the perfection of simplicity in dress forms. Can be inflated in less than one minute by placing the lips to the valve and gently blowing. When inflated *Pneu Form* retains its form indefinitely.

With *Pneu Form* you eliminate once and for all the irksome, unpleasant duty of standing hour after hour for dress fittings. The telescope standard rod can be adjusted to the exact height of the person whose figure is to be reproduced. Thus *Pneu Form* is a perfect skirt form. By substituting the waist lining of the person to be fitted, one *Pneu Form* serves for the dressmaking and repairing needs of all the feminine members of a family.

With a *Pneu Form* and a properly fitted lining it is possible to complete a most elaborate gown without a single try-on.

Write for new interesting booklet "It's You,"
edition C-3, giving full description and prices.

The Pneumatic Form Co.

557 Fifth Avenue (near 46th St.) New York

Pneu Form is sold in many First-class Stores.

*When not in use Pneu Form may be deflated and packed away in the little box
base which holds it all.*



It's You

New Fall Models Misses' Tailored Serge Dresses



Misses' sizes, 14 to 20 years.

- No. 1308—Smart Dress of fine English serge, in navy, brown, black or white, also black and white check worsted, set-in sleeves, collar and cuffs of satin, vestee of net, with lace edging, crochet buttons, girdle and loops of silk braid; gored skirt with fold forming tunic effect; waist silk lined..... 18.50
- No. 1308a—Same model of English Corduroy or velveteen, in black, navy, brown, taupe or green..... 24.50
- No. 1310—Stylish Dress of fine English serge, in navy, or black, Robespierre collar and bow of satin, shadow lace jabot, half belt effect in back, bone buttons, front and back of dress trimmed with black silk hercules braid..... 18.50
- No. 1310a—Same model of imported corduroy or velveteen, in black, navy, brown, taupe, or green..... 29.50
- No. 1312—Dressy model of imported English serge, in navy, black or brown, sleeves set in with silk piping, vestee, detachable collar and cuffs of handsome embroidered batiste, girdle and sash of satin, silk braid buttons; new model skirt with panel back, waist silk lined..... 29.50

No. 1312a—Same model of imported corduroy or velveteen, in navy, brown, green or taupe..... 29.50

No. 1314—Dress of imported English serge, in navy, brown, black or white, also black and white check worsted, set-in sleeves, detachable white linen collar trimmed with real Irish lace; gored skirt, with peplum bound with satin, silk covered buttons 18.50

No. 1314a—Same model of imported corduroy or velveteen, in black, navy, brown, green or taupe..... 29.50

No. 1316—Smart Dress of fine quality English serge, in navy, black, brown or white, also black and white check worsted, set-in sleeves, cuffs of satin, loops of silk hercules braid, detachable collar and buttons of hand-embroidered linen; gored skirt, panel back..... 14.50

No. 1316a—Same model of English corduroy or velveteen in black, navy, brown, green, or taupe..... 24.50

Fall and Winter Style Book "Correct Dress" mailed out of town upon application to Dept. H.

Franklin Simon & Co.
FIFTH AVENUE, 37th and 38th Sts., NEW YORK

Fascinating Autumn Blouse Fashions

from the Wanamaker Blouse Shop

WHAT are the new blouse fashions? And what are the new suit fashions? These are the all-important topics discussed over the teacups. Later, women will begin to think of afternoon and evening gowns, but the smart street suit and the accompanying blouse must come first of all.

The blouses reproduced here are adaptations and copies of the very newest Paris models.

Each one shows that fascinating feminine frilliness which the French know how to impart with softening effect, to their most tailored waists.

The Little French Blouse Shop

where original Paris blouses of the newest and most exclusive kinds make their first American appearance, is exhibiting some new blouses,—combinations of French daring, real beauty and perfect taste.

In the Japanese Shop

are the most attractive kimonos of Japanese silk or silk crepe, beautifully hand-embroidered. Many of these, such as those bearing the crests of the Seven Shoguns, are exclusive with the John Wanamaker Stores.

Chinese Mandarin coats which are worn as evening wraps are to be had at \$13.50 and upward.

V-403.—Charming blouse of chiffon over net. The vest effect is of white chiffon; there are cuffs of white chiffon at the wrists, and the jabot of shadow lace is finished with a velvet bow. In blue and white or black and white. The chiffon is in a new and exceedingly pretty check. \$9.

V-407.—Blouse of crepe meteor with the fashionable high stock collar and deep cuffs. The tailored jabot is plaited so as to show the white satin facing. Tiny rhinestone buttons. In taupe, navy blue or black. \$7.50.

V-408.—This smart new blouse is of heavy white mesaline with inset of blue chiffon. Shadow lace over chiffon gives a broad shoulder effect which is heightened by the new sleeves set in a little above the elbow. May be had also in taupe mesaline combined with sage green chiffon. \$10.

V-406.—Dressing gown of hand quilted Japanese silk, snug and warm for winter wear and yet very light. May be had in navy blue, or red lined with red; black lined with lavender; gray lined with gray; also light blue, pink, or lavender. \$7.75.

V-405.—Dainty Japanese kimono made of silk and lined with silk and hand-embroidered with pretty flower sprays. Kimonos have real Japanese roll at the foot and broad sashes with fringed ends. Light blue, lavender, rose pink, red and navy blue. \$10.

V-402.—The upper center blouse is an excellent reproduction of one of the prettiest of the new French Robespierre blouses. It is made up in white crepe de chine and has the new straight yoke in the back. \$5.

V-404.—Short matinee of hand-embroidered Japanese silk with silk lining. Rose, light blue, lavender, pink, navy blue or red. \$6.50.

JOHN WANAMAKER
NEW YORK



What the Progressive Woman Wants to Know About The John Wanamaker Store



Suppose, however, that you could feel absolute confidence in a store, confidence in the quality of materials, the goodness of workmanship, the newness of the styles, the perfection of the cut, would it not be a pleasure to buy your clothes all ready-to-wear—ready to be put right on? No worry about dressmaker's appointments, no worry as to whether such and such a style will be becoming, or whether this color will combine harmoniously with that. Just the simple choosing of the right frock from among dozens of pretty ones.

Such Confidence You May Have in the Wanamaker Costume Salons

We do not say that our dresses will fit absolutely without alterations for we cannot pretend to fit each individual figure, but we do say that our gowns are cut over the best patterns procurable—patterns that have been tried and tested and found to be right.

As to newness of style—we make no reservations. As quickly as a new idea flashes on the fashionable world of Paris—it is ca-

bled to us, through our Paris office. From the ateliers of Doucet, Poiret, Callot, Worth, Paquin and other great French dressmakers, we import the original creations of these artist couturiers.

Naturally this influence of Paris on the American made dresses can hardly be estimated. You can see it in the dozen and one little originalities which distinguish Wanamaker dresses from all other dresses.

So when next you think of a ready-made dress, think not of any ready-made dress, but of a Wanamaker costume—so excellent in every way that the most fastidious woman could wear it without desiring to change it in the slightest degree.



V 401—An exceptionally graceful French negligee of accordion plaited crepe de chine. The coatee of fine Oriental lace is caught with two Jeanne Lanvin roses of crepe de chine and chiffon and the girdle is of braided crepe. The gown is an exclusive one just arrived from Paris. \$85.

OF late years the term "ready-to-wear" has fallen into disrepute, principally because the garments offered as "ready-to-wear" by the majority of costumers, were absolutely unfit to be worn without the most complicated sorts of alterations. This made the getting of such a dress more tedious and less satisfactory than having costumes made by a tailor or dressmaker. For this reason women have grown to dislike and distrust this much-abused phrase.

V 408—Smart suit of velour de laine so much worn in Paris. The revers and collar are of black velvet and there is a narrow belt of black velvet across the slightly shirred back of the skirt. In gray with black stripes or black with gray stripes. \$75.

V 409—The high stock collar and use of many buttons on this smart charmeuse frock gives it the new military effect. The graceful draping of the skirt, however, and the dainty jabot of cream lace take away any hint of severity. In black charmeuse with touches of mahogany, navy blue with white, or taupe with white. \$37.50.

JOHN WANAMAKER
NEW YORK



VOGUE

for the rest of the year for one dollar

You who are only an occasional reader may have VOGUE for the rest of the year for \$1. For every dress, or entertainment or social problem that can occur during the remainder of this year you will have an immediate answer

"Where and How shall I do my Fall Shopping?"

The Shopping Number tells you.

"Will the winter gown I plan to buy be the gown I ought to buy?"

The answer is in the Winter Fashions Number.

"What shall I say about the season's plays?"

Let the Dramatic Number help you.

"How shall I find the right gift and the novel gift?"

The Gift Number has it.

"That Dreadful Christmas Problem"

Let the Christmas Number and the Shopping Department lift the whole burden of it.

"What are the fashion suggestions for the new year?"

With the January 1st Number you will be the first to know them.

VOGUE

New York City

On receipt of this certificate please credit me with fifty cents in accordance with your special offer to new subscribers. Send me Vogue for the rest of the year and the January 1st issue. I will send the balance—\$1—on receipt of the second number.

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This is a 50 cent certificate offered to help you form the VOGUE habit. VOGUE credits you with 50 cents on its receipt. You send the balance—\$1—later.

Six copies of VOGUE—copy price \$1.50—for \$1 to any new subscriber who mails this certificate now. Send no money, merely sign and mail.



PRESENTING THE NEW EVENING WRAPS AND TRAVELING COAT FOR AUTUMN

New charmeuse evening wrap; draped model. Has a long bishop collar of chiffon and severe revers of the same material. This wrap can be furnished in black with white chiffon and lined to match in satin, and in taupe with pearl gray chiffon and lining to match of satin. \$75.00

Black chiffon velvet, afternoon and evening wrap. Doucet model. It is lined with lustrous soft satin, and has a long collar of Marten dyed raccoon. \$97.50

Smart London service coat made expressly for Bonwit Teller & Co., of the finest imported soft English tweed and Scotch mixtures. Suitable for motoring, traveling, and street wear. \$35.00

BONWIT TELLER & CO. are prepared to meet every demand of women wishing the smartest and newest wraps and coats for the Autumn and Winter Seasons

BONWIT TELLER & CO.

Fifth Avenue at 38th Street

NEW YORK



Madame Gardner, Manager,
Le Papillon Corset Co.,
26 West 38th St.,
New York City.

Dear Madame:—I never thought a corset could be made so perfect and so thoroughly comfortable as Le Papillon. It combines every quality of a faultless corset and I do not think it possible to improve upon it. Yours very truly,
BLANCHE DUFFIELD.
(Prima donna in the All Star Cast "The Pirates of Pentzance.")

Dear Madame Gardner: I received the corsets today and am delighted with them. They are most comfortable to wear and the fit is perfect. I shall take the greatest pleasure in recommending Le Papillon corsets to my friends.

Thanking you very much for your kind attention. Yours very truly,
MOLLY PEARSON.

(Leading lady in the New York Production of "Bunty Pulls the Strings.")



My dear Madame Gardner,
80 East 45th St.
I had never realized what comfort was until I began to wear your corsets. I wish I could tell every woman about them. Do let me have my others as soon as you can. Sincerely,
JOSEPHINE DRAKE.
(As Kitty in "Bought and Paid For.")

April 16, 1912
Madame Gardner, Manager,
Le Papillon Corset Company,
26 West 38th St., New York City.
Dear Madame:—Your corset is really delightful. It conforms to the figure beautifully and contains every quality that could be desired in a perfect corset. Sincerely yours,
BLANCHE RING.
(Leading Lady in "The Wall Street Girl.")



New York City, April 29, 1912.
Madame Gardner, Manager,
Le Papillon Corset Co.
Dear Madame:—Le Papillon corset is excellent in every detail and I cheerfully recommend it to each and every woman. Very truly yours,
JULIA DEAN.
(Leading Lady in "Bought and Paid For.")



Le Papillon Corset Co.,
26 W. 38th St., N. Y. City.
Dear Madame:—Just a word of praise for your corset. No corset I can mention possesses such delightful flexibility or affords such perfect support. Very truly yours,
MAUDE ODELL.
(With "Little Boy Blue.")



Le Papillon Corset Co.,
26 West 38th St.,
New York City.
Gentlemen:—It gives me pleasure to recommend Le Papillon corset to every woman desiring a good wearing corset and one that will give great comfort to her in all walks of life. Sincerely yours,
ADELE BLOOD.
(Leading lady in "Every Woman.")

New York City,
April 30, 1912.
Le Papillon Corset Co.,
Madame Gardner,
Manager.
Dear Madame:—Combined comfort and style make Le Papillon Corset very desirable. It has given me entire satisfaction. Very truly yours,
ENID LESLIE.
(Leading Lady with Charles Hawtley in "Dear Old Charlie.")



Madame Gardner, Manager,
Le Papillon Corset Co.,
26 West 38th St.,
Dear Madame:—Allow me to congratulate you upon having so good a corset as Le Papillon. The flexibility of same is delightful and it conforms to the figure beautifully. Sincerely yours,
INA CLAIRE.
(Leading Lady in "The Quaker Girl.")



MME. GARDNER

Manager

26 West 38th Street

New York City

Tel. 4383 Greeley

OUR goods are universally admitted to be of superior style, fit, finish and workmanship. Booklet A mailed on request.



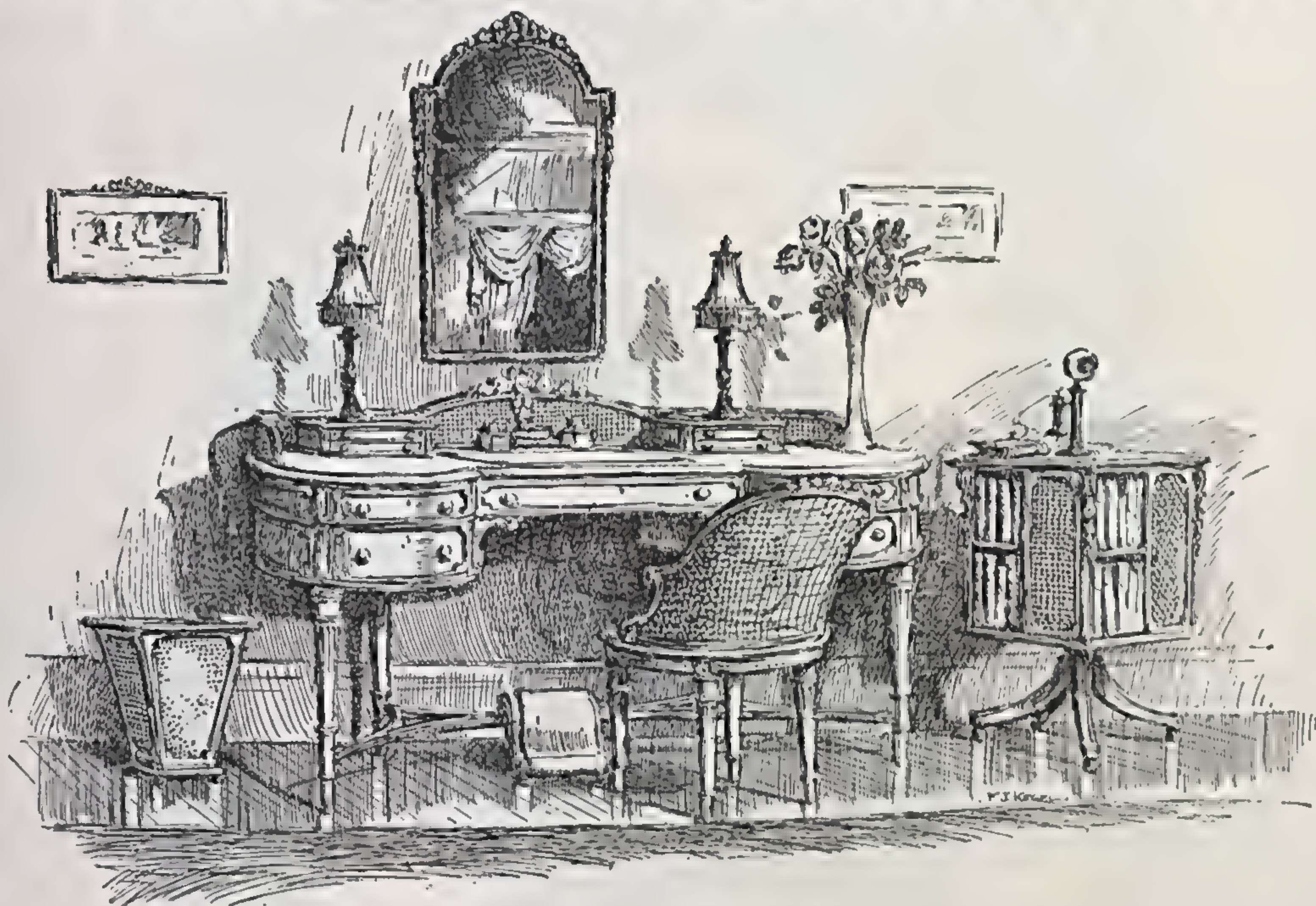
PATENTED.

This very unique model shows a hip confiner, built high enough to protect the waist-line. In this way the very fashionable effect of being uncorseted is obtained, while the flesh below the waist-line is held in a firm but supple casement. Price \$8.00 up.

The long graceful lines and low cut of this new model are especially adapted to the "uncorseted figure" now so much in vogue. All orders filled by return mail. Price \$5.00.

Le Papillon Corset Co.,
26 W. 38th St., City.
Madame Gardner, Manager.
Dear Madame:—Le Papillon corset is the most wonderfully satisfactory corset I have ever worn. Sincerely yours,
GERTRUDE BRYAN.
(Leading Lady in "Little Boy Blue.")

Great Neck, Long Island.
Madame Gardner,
Le Papillon Corset Co.,
26 West 38th St.,
New York City.
Dear Madame:—Combined comfort and pleasure make Le Papillon the most desirable corset. It has served me wonderfully well. Yours truly,
FLORA ZABELLE.
(Mrs. Raymond Hitchcock.)



OLD FRENCH FURNITURE

for the Modern Bed-Room



HEN "My Lady" knits her brows perturbedly, anent the furnishing of her Bed-Room or Boudoir her thoughts must inevitably gravitate towards the courtly creation of the French designers of Marie Antoinette's day.

The cane-panelled Bedstead, with its gracefully flowing canopy, the crystal topped Table-de-Toilette, the Chaise-longue and roomy Bergere with their downy cushions, among our Reproductions will give reality to "My Lady's" dream.

Our quest for suitable originals has led us not only to the private apartments of Marie Antoinette at Versailles and the Little Trianon but to some of the leading private collections in Europe.

Our Furniture is to be seen only in one or other of the Twelve Galleries we devote to its display in New York.

We have no agents and no branch

establishments. Write us for our interesting book, handsomely illustrated with etchings, "The House and Its Plenishing."

The Grand Rapids Furniture Company

INCORPORATED

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Your Fall Smolin Hat



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CHARMEUSE & FUR

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INSIST
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A delightfully chic and effective
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Ornamented Pearl Clasp Pin

adjustable to any bow. Very Parisian and at the
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patience. Looks like clasp of genuine pearls.
Your money will be cheerfully refunded if you
are not entirely satisfied.

For only 35c we will forward you this French
Pearl Clasp; or Maline or Velvet Bow (any color)
with Clasp, all in strong box, prepaid, all for 50c.
The two top illustrations are fancy Pearl Clasps
with Maline Bows; either one in box postpaid \$1.

TO DEALERS: Send today for our special offer
and display card; it will help sell your ribbon.
BEST SILVER CO., Dept. V, 83 Chambers St., N. Y.



R&G CORSETS

The corset is the
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the gown and the
figure. The R.&G.
Corset will make
you *feel* as well as
it makes you *look*

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Style 5047

An excellent, good model.
made of fine quality chiffon.
in combination shades, yoke
and sleeves of fine shadow
lace, in all the newest colors.
Sizes 32 to 44.

\$5.00

Mail orders promptly at-
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catalog of Waists and Lin-
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THIS exquisite set
of Maltese Lace
(hand made) consisting
of collar and cuffs to
match, only \$3.00.

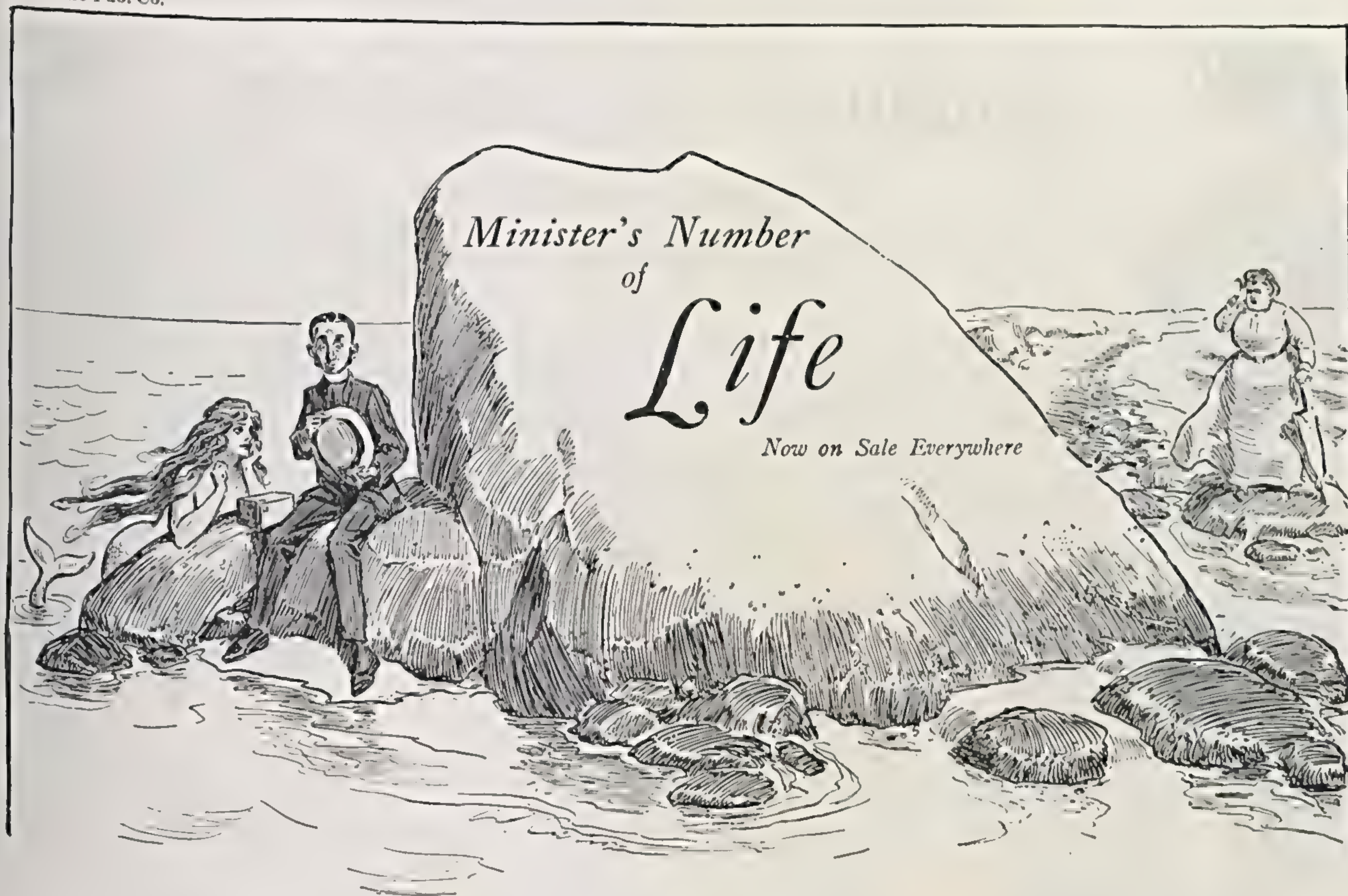
Many other styles of
collars from 75c to \$1.50
and up.

Send for the above set
or at least for our cata-
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ANGELL & CO.

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Dramatic Number. Next Week.

A large double Number. Price as usual ten cents.

Outcasts' Number. Everywhere Tuesday, Oct. 8.

Summer is over. Everything has changed so since we all went away. Excepting the price of LIFE, which still remains at five dollars a year.

By subscribing now, you insure yourself against care until next summer. Or, if you are afraid to risk five, avail yourself of our great special offer. Three months for one dollar (See Coupon)

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We are struggling with a temptation: And that is to issue an Awful Number of LIFE. It's coming! Look out for it.

Free

A copy of the Miniature Life. Colors. Full of good things. Send a two cent stamp.



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Enclosed find
One Dollar
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Foreign \$1.26).
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three months to

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LIFE, 67 West 31, New York

ONE YEAR \$5.00. (CANADIAN \$5.52, FOREIGN \$6.04.)

The Season's Gowning at the Center of Fashion

Stewart & Company

Exclusive Apparel for Women and Misses

404 FIFTH AVENUE at 37th Street NEW YORK

ANNOUNCE that they are prepared for the coming season with the most elaborate and carefully selected stock of Women's and Misses' wearing apparel.

The only shop of its kind on Fifth Avenue.

Consideration has been given whereby the newest ideas and richest models may be available at moderate prices.

We have selected two special numbers from our excellent variety, that you may fully realize the truthfulness of our statement.



Style No. 494 at 24.75

Tailored Suit—A clever model, made of excellent quality wool Bedford cord, man-tailored, coat silk lined throughout, plain side plaited skirt. Special value at..... **24.75**

Tailor-made Suit of broad wale cheviot, in black, blue and brown, velvet collar, edges braided in self colors, cut away effect; also braided and silk lined throughout; skirt is cut and braided to match coat. Special value..... **29.75**

Mail orders and charge accounts earnestly solicited and will receive our prompt attention.



Style No. 3000 at 29.75



A New Fur Trimmed
Velour Hat by

ATCHISON & CO.
170 FIFTH AVE. NEW YORK
NELSON A. ELSASSER, General Representative

Mme. Rose Lilli

Corsetiere

Mme. Lilli has returned to New York for the Fall and Winter Seasons. Her stay in Paris has been attended with most gratifying success, and she brings with her a very complete collection of

*Authentic Corset Styles
and Fabrics for Fall Wear*

The New Corset Fashioned by Mme. Lilli

has achieved the ideal. It creates superb form, accentuates lines of rare symmetry, eliminates **TOO PROMINENT HIPS**. Women who know declare it to be the

First Corset that moulds the figure without the slightest discomfort in wearing.

It is a patented exclusive creation and no infringements will be tolerated. Mme. Lilli will be pleased to have you consult her personally.

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WE invite your inspection of our very extensive collection of household linens, appearing in best qualities obtainable—qualities assuring years of satisfying service, a vital factor to every housewife

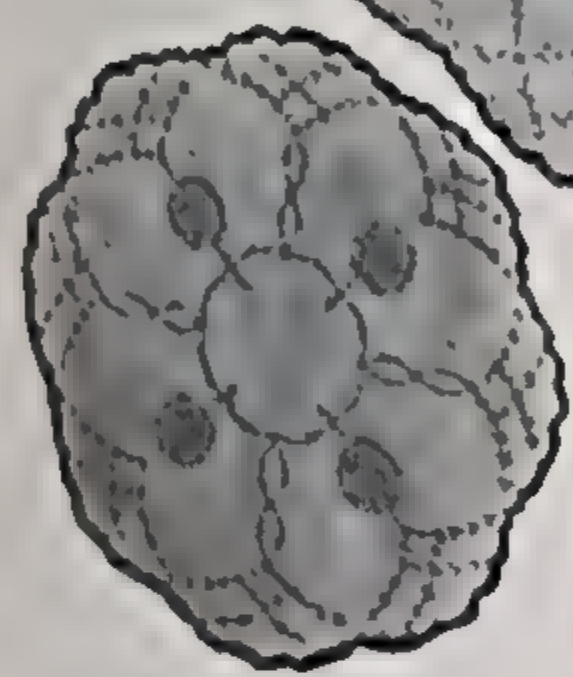
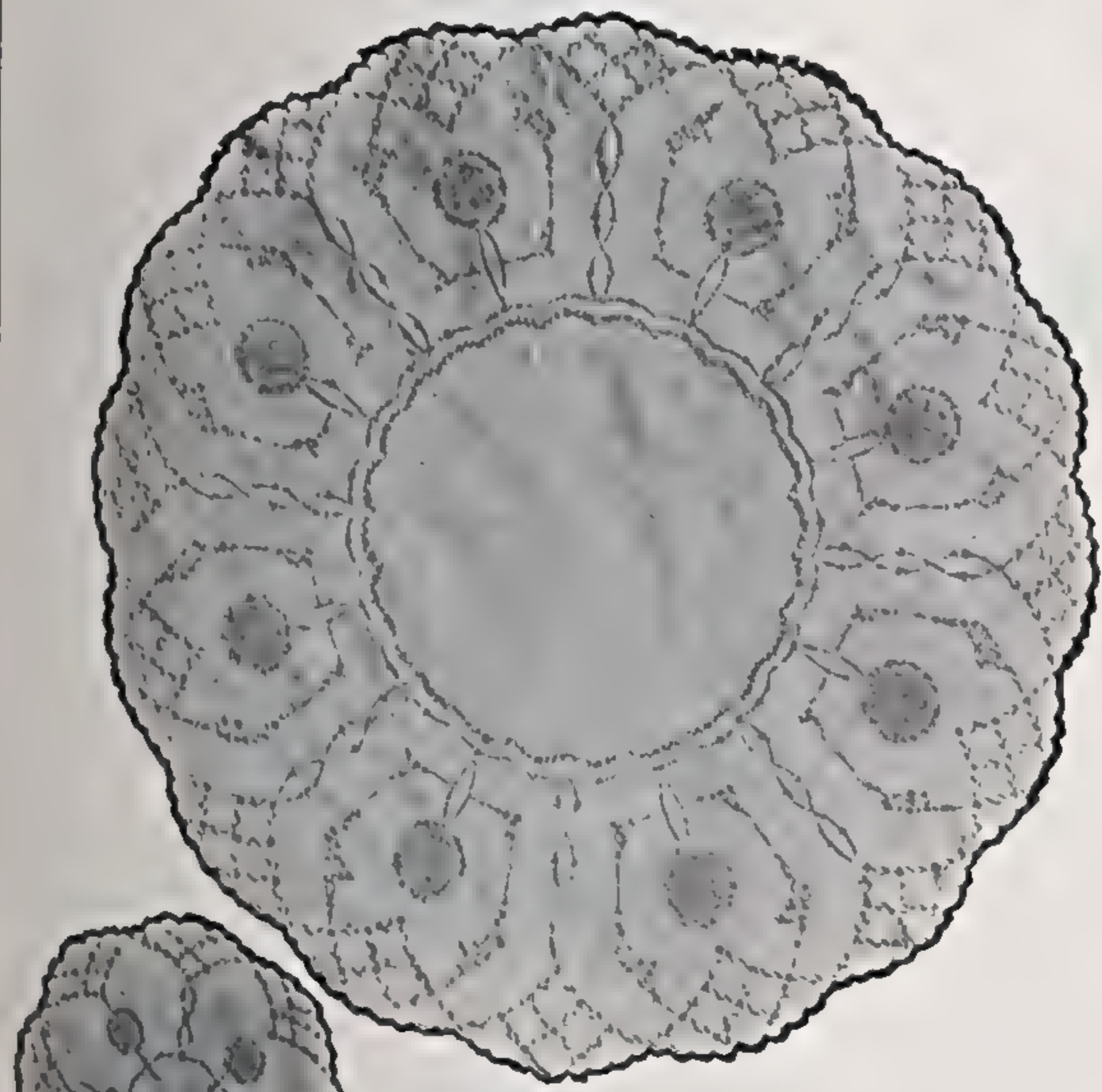
OUR children's department, devoted to the attiring of children from infancy to four years, makes a feature of complete baby outfits, including the hand trimmed nursery furnishings

ALL OUR MODELS ARE DISTINGUISHED FOR THEIR EXCLUSIVENESS, DAININESS AND SUITABILITY



POLO COAT
collar and cuffs
inlaid with
Broadcloth,
contrasting colors.

HAT
of same
materials.



One of our new
LUNCHEON SETS
In Bavarian Hand
Embroidery.
25 Pieces, \$68.00.

Approval Shipments Forwarded on Request—Correspondence and Mail Orders Receive Special Care

Mme. Leonard

Manufacturer

Costumes for All Occasions



Now showing new, original and attractive styles for Fall not to be found elsewhere.

Self-Adjustable
MATERNITY
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We are specialists in the making of these garments, which are original with us, and especially designed to meet the changing conditions without alterations.

Every garment shown in our shop is original with us. No establishment in New York has facilities equal to ours.

No. 20307. Latest model dress made in charmeuse, crepe de chine or imported fine silk messaline. Panier effect. French knots finish up jabot and sleeve with touch of velvet ribbon. Collar and waist trimmed with crystal buttons.

Large buttons of contrasting colors add to the charming finish of the dress.

Charmeuse and crepe de chine \$32.50
Imported fine silk messaline \$24.50

DRESSES FROM \$12.50 UP
GOWNS AND NEGLIGES FROM \$6.75 UP
Catalog V and order blanks sent out of town upon request

22 W. 39th Street, New York

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"Chase Stockinet Dolls"

Lifelike—Durable—Hygienic. Delight Children—Mothers Enthuse

Hand-made by skilled art workers, from the best clean cotton, specially woven stockinet and heavy fine cotton cloth, making them

Practically Indestructible

The faces are formed to natural features, beautifully hand painted

They can be washed with warm water, keeping infecting germs from our babies. Sold undressed, also with suits to fit. When old they can be repaired and repainted by sending to the makers.

Hence, a "Chase Stockinet Doll" is often handed down from eldest to youngest, a beloved heirloom, a refined toy and loving influence. A "Chase Stockinet Doll" soon becomes, as it were, a family institution.

First class dealers sell them—look for trade mark, or we will send you our descriptive circular and give you the name of our dealer in your vicinity.

M. J. Chase

Pawtucket, R. I.



Rite Combination Baby Rack

Just the thing. Clean and sanitary. Indispensable to mother or nurse when dressing baby.

Can be used as drying rack or a screen in which are pockets for baby's clothes, bath supplies and toilet articles. Strongly made of fine rubber-lined creton. Colors, Pink and Blue.

Rite Baby Clothes Tree

Convenient and serviceable; places baby's wardrobe at your elbow.

For sale in the best stores everywhere.

Rite Baby Rack \$5.00
Rite Baby Tree \$2.50

If your dealer cannot supply you, send price to Dept. A.

RITE SPECIALTY CO.
35 West 36th Street New York



Mme.
Helene
writes
from
Paris
of Her

Beauty Investigations:

*On this trip
to Paris, I have
succeeded in
finding some-
thing quite new
and very wonder-
ful for my
Salon de Beauté
in New York.*

Mme. Helene will be located at
22 West 22nd Street
NEW YORK

at the Alice Maynard Store on October
1st and thereafter. She will give treat-
ments for the improvement of the skin
and facial expression as scientifically
practiced in Paris.

One Treatment Without Charge

MODART Front Lace Corsets



This is a distinguished looking model
for the figure of rather full development
about the hips. This stately, comfortable
model is one of scores of styles designed
for the requirements of individual figures.

Modart Front Lace Corsets

impart that grace of line so essential to
the completeness of correct costuming.

The resilient boning insures absolute free-
dom of movement and adds an element of
comfort not found in other corsets.

The season's newest models may now be
inspected at the shop of

MME. BARCLAY

17 East 45th Street, New York
Bet. Fifth & Madison Aves.
Tel. 7965 Bryant

Custom made Back Laced Corsets
for each individual figure

WRAP—Rose and
gold brocade trim-
med in sealskin

HAT—Georgette
model in black
with paradise spray



Our own exclusive models as well as
exceptional copies of smart Parisian
designs in gowns, blouses, wraps and
millinery made to your order by

Estelle Mirshon
Gowns, Dresses and Millinery

Telephone, Bryant, 7491 20 East 46th Street, New York

NEW YORK

PARIS



Comstock
286
FIFTH
AVENUE
NEW YORK
(at Thirtieth St.)

Ladies' Suits REMODELED

Let us show you how attract-
ively we can remodel your last
year's suit. A single alteration
—at slight expense—can won-
derfully change to the prevailing
mode a costume which you have
discarded as almost worthless.

Old Suits Made New

Suits that have seen hard service
while traveling, or that have lost their
style wholly or in part, can be restored
and given the distinctive features of ad-
vanced fashions. Our success for the
past nineteen years in this kind of work
is your guarantee.

Cleaning and Dyeing

Our cleaning is the best; however, the
cleansing process is of minor importance
compared to the finishing and pressing
in which we excel; all garments are
made to look like new.

Tailored Suits at \$65.00



TRADE MARK

A Brassiere With Fine Net Sleeves
Containing Dress Shields

Solves the problem of Shield Cleanliness.
Washes without Removing Shields.
Cut on the most perfect lines, the LILY-ANN
draws the figure into proper contour.

Write us if your dealer does not
carry the LILY-ANN.
Sizes, 32 to 48. Prices, \$1.50, \$2.00
and \$3.00.

PERHAM & MORSEBACH CO., Inc.,
2120 Prairie Ave., Chicago, Ill.
New York Office, 416 Broadway
Originators and Manufac-
turers of the Lily-Ann

MARY GREY

Why You Should Use Her Toilet Specialties

THE exclusive MARY GREY Toilet Specialties go straight to the cause of every facial blemish.

Instead of covering up these blemishes, my specialties remove them. Made from the purest ingredients, the genuine MARY GREY Specialties should be on the toilet table of every fastidious woman.

When In New York

by all means visit my salon in the beautiful Braun Studio Building. I will tell you how you can have a clear, fresh complexion, thick and glossy hair and eyelashes, and a shapely neck and throat.

It will take very little time, for instance, to convince you of the effectiveness of the MARY GREY EYELASH GROWER—a cream that will make the lashes long and lustrous. Harmless and invisible, yet of unfailing potency. A jar is priced at \$1.50.

Another Specialty whose value will be instantly perceived is the famous MARY GREY WRINKLE CREAM, to be used when dressing. This matchless beautifier closes the pores, smooths and whitens the skin. Harmless to the most delicate complexion. \$5 the jar.

As already mentioned, I will be glad to show you in person the value of these two specialties and of my other preparations. But if you are not in New York, the coupon below will bring you a Box of Selected Samples, beautifully packed and ready for trial.

Mary Grey is always glad to give her advice free by mail. If you will write, giving explicit information, your letter will be answered by Mary Grey personally and she will send her advice without delay.

This coupon will bring you the samples.

The Mary Grey Co.

Dept. 2

BRAUN STUDIO BLDG.

13 West 46th St.

NEW YORK

A PARTIAL LIST

of the MARY GREY Specialties is printed here for your convenience. When you have ordered what preparations you need at the moment, it may be a convenience to cut out this list and keep it for reference. Then you will be able, whenever the need arises, to order the Specialty which is most necessary.

MARY GREY SKIN TONIC—to use instead of water. For strengthening, whitening and clearing the skin. \$5, \$2, 75c a jar.

MARY GREY CLEANSING CREAM—for use every night with the Skin Tonic. Very necessary for application after dances, etc., and is also recommended for automobilists. \$3, \$1.50, 75c a jar.

MARY GREY POWDER—the Day Powder can be had in all colors at \$1 a box. The Evening Powder is a very fine French powder which clings to the skin and is recommended for face, neck and arms. \$2 a box.

MARY GREY TOILET WATER—the purest made. Violet or Lily of the Valley. \$1 a bottle.

MARY GREY POWDER PUFF, including one with long handle for powdering the back. \$1, 75c.

MARY GREY MUSCLE OIL—for removing lines and filling out hollows. Indispensable for removing double chin. Use in connection with the Shiki Chin Strap as illustrated. \$5, \$2.50, \$1 a jar.

MARY GREY LIQUID POWDER—medicated. The formula of an eminent French skin specialist. Unequalled for any rash or eruption on the face and is a great beautifier. \$2.50 and \$1.50 a box.

MARY GREY LIQUID ROUGE—a most natural tint which can be used for dark or fair complexions by mixing with a little of the MARY GREY SKIN TONIC. This rouge is good for the skin. \$1 a bottle.

MARY GREY TISSUE BUILDER—a cream for filling out the throat and chest, firm in substance and most delightful to apply. \$5, \$2.50 a jar.

N. B. This is only a partial list. You should have the complete list, which I publish in booklet form and will send with the Box of Selected Samples on receipt of this coupon.



MARY GREY SHIKI CHIN STRAP—for removing double chin. Use with the Muscle Oil at night. A hygienic, sanitary and effective accessory. \$6.50 and \$3.50.

THE MARY GREY TREATMENTS

like the MARY GREY Specialties, are intended to remove the causes of blemishes, thus permanently restoring the beauty of face, hair, throat and hands. My salon contains the most modern appliances for these ends, and is a model of luxury and sanitation. You will find it eminently worth a visit. I never use make-up unless specially directed.

Single treatments cost \$2.50. A course of six treatments will be given for \$10.

Send This Coupon for Box of Selected Samples

MARY GREY, 13 West 46th Street, New York:
For the 25c (stamps or coin) enclosed, send me by return mail your Box of Selected Samples of the MARY GREY Toilet Specialties.

Name.....
Street.....
City.....
State.....



MARY GREY FOREHEAD STRAP—to remove lines on the forehead. This accessory is also recommended to sufferers from insomnia. Light and comfortable to wear. \$5.



I can recommend Dr. Walter's Medicated Rubber Garments to anyone who wishes to reduce either the figure generally or any individual part.

TRIXIE FRIGANZA



I have worn Dr. Walter's Medicated Rubber Garments, and have always found them very efficient for reducing.

FRITZIE von BUSING

LEADING Actresses Reduce Their Flesh

By Wearing

DR. JEANNE WALTER'S Rubber Garments FOR MEN AND WOMEN

These garments are made either to cover the entire body or any part. The results from their use are quick and they are absolutely safe, being endorsed by leading physicians. Used by Athletes, Jockeys, etc., the world over.

Neck and Chin Bands, Union Suits, Stockings, Jackets, Belts, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars

Special Elastic "Slip-Ons" worn instead of corsets. So popular here and abroad with actresses. Give that uncorseted effect. Permit perfect freedom, yet hold the body firmly. Made to measure from \$8.00 up.

Dr. Jeanne Walter Dept. A, 45 West 34th St.
Inventor and Patentee NEW YORK

Philadelphia Representative
MRS. KAMMERER
1029 Walnut Street

San Francisco Representative
ADELE MILLER CO.
166 Geary Street

Chicago Representative
E. BURNHAM
138 N. State Street



I consider Dr. Walter's Medicated Rubber Garments invaluable for reducing. I would not be without them.

CHRISTINE NIELSEN



I consider Dr. Walter's Medicated Rubber Garments one of the chief requisites to a good figure in cases where a person is inclined to be fleshy.

FLORENCE E. MOORE

Near
Fifth
Avenue



Tel.
1742
Greeley

30 West 39th Street, New York

Autumn 1912

Announcement

¶ As in previous seasons, the MOOD offerings for Autumn, 1912, permit a wide range of individual selection in

.... GOWNS
COSTUMES
... CORSETS ...

¶ All original models from the most famous ateliers in Paris and Exclusive Creations from the MOOD workrooms in New York. Let us help you plan your Fall wardrobe.

Illustrated Corset Booklet on Request.



ATTACHABLE
HIP REDUCER



Vanishing Cream needs no massaging, should be rubbed in lightly.

delicacy which shows that a skin which has suffered from exposure to sun, wind and dust can be completely made over by

Pond's Extract Company's VANISHING CREAM

To put your skin into condition, to make it possible to wear a dinner gown with pride, use Vanishing Cream tonight. Notice its ready absorption, its delightful perfume of Jacque roses, and particularly the effect of just one application.

Pond's Extract for Burns, Bruises, Cuts used for sixty years for everyday injuries. Most of us can remember many occasions when having it available has saved hours of suffering. Get a bottle today. You will be surprised how frequently you will use it.

Try These Products On request, we will mail samples of both Pond's Extract and Vanishing Cream. Upon receipt of 4c in stamps we will send an extra large trial tube of Vanishing Cream. Address The Pond's Extract Company, Dept. D. 131 Hudson Street, New York.

Vanishing Cream gives your skin an exquisite finish.



What one application will do

APPLY Vanishing Cream gently without massaging. Put on plenty and allow the skin to take it up completely.

You will be surprised at the result. Tight, dry skin becomes softened and smoothed. Rough skin is banished. Coarsened skin takes on a transparency and exposure

ILYS

The new Odor that
charmed
thousands of women

Ilys is a bouquet

ITS scent is that of the sweetest flower garden imaginable—of the garden where no one flower predominates, but where all breathe a lingering, haunting fragrance.

So subtle, so delicate, is the Ilys odor that it has found immediate favor among the most fastidious of American gentlewomen whose adoption of it has proved it to be all that we claim—a masterpiece of the perfumer's art

The Ilys odor is imparted to a wide variety of necessary toilet adjuncts.

There is the Ilys Perfume, Toilet Water, Talcum Powder and Face Powder, Cerate, Tooth Powder, Sachet, Soap and Bath Powder.



Despite the delicacy and charm of all Ilys preparations, they are not prohibitively expensive.

Ask for them at any good store.

We will gladly send you on request a trial size of Ilys Sachet.

HANSON-JENKS COMPANY

149 West 36th Street

Perfumers

NEW YORK CITY

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

FLORANCE—OSTRICH FEATHERS

Also fancy feathers. Renovating a specialty. 10 and 12 West 23d St., N. Y. Tel. Gramercy 1682.

ORIGINATORS Fancy Feather Novelties. Beautiful Paradise. Hats to order, ready-to-wear. Also shanes. Feathers repaired, remade. French Ostrich Feather Co., 51 E. 34th St., N.Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY

Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

BABY SHOP. Dainty hand-made layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, 247 S. 2nd St., corner Rittenhouse, Philadelphia, Pa.

EXQUISITE NOVELTY SETS

for the dainty little Miss. Bonnet, Scarf and Muff, \$20 up. Correspondence invited. Mrs. Bulkeley, 4th and Hill Sts., Louisville, Ky.

Children Outfitted from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane, 800 East 173rd St., N. Y. Tel. 3676 Tremont.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, \$1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

Cleaners and Dyers

MME. PAULINE

CLEANING AND DYEING. House and Street Gowns, Laces, Chiffons, etc. 223 West Fourteenth Street, New York.

LEWANDOS America's Greatest Cleaners and Dyers. 284 Boylston Street and 17 Temple Place Boston 557 Fifth Avenue New York 1633 Chestnut Street Philadelphia

LEWANDOS—Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace. Contains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 666 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co.

New York Paris New York 402 East 31st Street, New York. High class cleaners and dyers.

LAUNDERING Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Handschin, 213 E. 61st St., N. Y. Tel. 5278 Plaza.

One year, (payable in advance, subject to 20% cash discount)..... \$50.00
One year, (payable monthly, in advance, subject to 5% cash discount). \$50.00
Single Insertions, (payable in advance, subject to 5% cash discount). \$2.50

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address

all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

The Man from "The Hole in the Wall"

THE story of another cosmopolite.

Mortimer Green belongs to a London family which for generations has dealt in furs. Ever since Edward III granted a royal charter to the Skinners' Company of London, fur cutters have been "of a roving and cosmopolitan character" (Encyclopedia Britannica). Perhaps this is why Mortimer Green, after a rigid apprenticeship under his father, came to America some eighteen years ago.

After five years under a Fifth Avenue furrier, Mr. Green took a one-room shop for himself on West 21st Street. This little establishment was referred to by its customers as "The Hole in the Wall."

Two years in "The Hole in the Wall," and Mr. Green had enough business for a large shop. After three years on West 22nd Street, Mr. Green was compelled to move again—this time to 25 West 23rd Street, his present address. Eight years ago the firm of A. H. Green & Son felt "lost" on one floor—nowadays three floors are hardly enough.

Eight years ago, moreover, A. H. Green & Son began to advertise in the "Shoppers' & Buyers' Guide."

Is this a coincidence? By no means. Finding that he needed customers more quickly than word-of-mouth reputation could bring them, Mr. Green began to advertise. With typical English thoroughness he tried everything—circulars, newspapers, theatre programmes, fashion magazines, general magazines. All these efforts were carried on for several months or a year—all were abandoned if they could not pay for themselves. By this sternly practical test, one medium proved pre-eminently the best.

Eight years ago that medium was VOGUE. Every year since, and this year, VOGUE has held its place at the head of the ever-changing list. Here is Mr. Green's statement:

"VOGUE readers most certainly are women of wealth and good taste. It is a pleasure to work for them. Only the expert can tell first grade furs from second. I make it a point to tell them exactly what they are buying.

Of all the advertising mediums I have used VOGUE has been incomparably the most productive of orders."

(Signed) MORTIMER GREEN.

It is always a pleasure to call upon or correspond with the owner of a small business who is anxious to turn it into a big one. Ask for our new booklet "The House that VOGUE Built."

MANAGER SHOPPERS' & BUYERS' GUIDE

VOGUE

443 Fourth Avenue

New York

Corsets

MME. S. SCHWARTZ

CORSETIERE. 12 West 29th Street, New York. Telephone, 4882 Murray Hill.

MME. BINNER

CORSETIERE. is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere

Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., New York. Tel. 2318 Bryant.

OLMSTEAD CORSET CO.

High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy, 41 West 22nd Street, New York.

Exclusive Goodwin Corsetieres

Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Avenue, New York.

LE PAPILLON CORSET CO.

Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 26 West 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS

Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

Corsets—Cont.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET

The highest art in corseting. Prices \$5.50 to \$35. Made and sold only at 36 East 33rd Street, New York.

Special for October. Beautiful \$12 value French Model Brocaded Corset for \$5. Write for particulars. MAISON DE HARRIETT META. Tel. 1595 Greeley, Suite 382-C. 28 W. 33 St., N. Y.

ADELIN DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Mur. Hl.

MME. BARCLAY, MODART, Front Laced Corsets. Also original designs of custom made back laced corsets. 17 East 45th St., N. Y. Tel. 7965 Bryant.

SPIRELLA CORSET SHOP

506 Fifth Avenue, New York. Telephone 1110 Bryant for Corsetiere service in your own home.

CORSET HOSPITAL Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order \$10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N.Y.

Corsets—Cont.

MADAME ROSE

French Corsetiere. Style, Comfort and Durability. 119 East 59th Street, New York.

Nu Hip Reducing and Abdominal Support Corset. Maternity Corset. Misses' corsets constructed on hygienic and correct lines for approaching womanhood, Lewis, 18 W. 34th St., N. Y.

Dancing

LOUIS H. CHALIF, Grad. Russian Imperial Ballet School. Classical, Aesthetic, Social dancing; body building and hygiene for ladies and children. 7 West 42nd Street, New York.

ALVIENE High Art Ballet School. Aesthetic, Dramatic and Classic dancing, physical development and hygiene. Ladies, children, gentlemen. Corner 23rd Street and 8th Avenue, New York.

Decorating and Furnishing

JANET MORRIS

Painted Furniture for Country Houses. 65 West 70th Street, New York City. Telephone 4470 Columbus.

PAINTING AND DECORATING done by CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

Italian Embroidered Linens made under wholesome American conditions. Representative will call with examples for decorations. Scuola d'Industria Italiana, 28 Macdougall St., N. Y.

Embroiderers

MRS. C. H. OTT, 10 West 33rd St., N. Y. Embroidery, Stamping, Stamped Goods and Notelies. Hand made and Embroidered Waists to match suits at special prices.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 507 5th Ave., N. Y. nr. E.D. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

UNIQUE BUREAU of Social and Domestic Needs supplies with guaranteed references, men and maid servants of exceptional ability. Protective Registry, 2728 Broadway, New York.

Entertainers

A Real Chinese Tea Party

For children or grownups. A very novel tea for as many guests as desired. Bertha Tanzer, 9 West 20th Street, New York.

Children's Parties. Original plans and entire management. 5 years' experience conducting exclusive children's parties. Favors for other functions. Miss Howe, c/o Fuller, 504 W. 112 St., N.Y.

"JACK HORNER" Bags or Boxes for children's parties. Original designs and carefully selected favors. Prices \$5 to \$15. Adelaide W. Ramage, 635 St. Nicholas Ave., N.Y.

MARY KELLOGG, Story Dancer. Programs of unusual interest. Information regarding entertainments in-doors and out. Amateurs coached with exceptional success. Winchester, Mass.

Furriers

FUR REMODELING. Specialty of Renovating Old Fur Garments. Prices as low as cost. Sent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Gram.

FUR TRIMMINGS. We make all widths and in furs of every description. Send for our prices. Mail orders a specialty. A. H. Green & Son, 25 West 23rd St., near 5th Ave., New York.

FUR GARMENTS. Makers of Reliable Fur. Personal attention to mail orders. Moderate prices. Estimates cheerfully furnished. A. H. Green & Son, 25 West 23rd St., New York.

Gowns and Waists

BUSSE GOWNS. Fall opening Sept. 15th. Imported Models. Gowns for all occasions. Evening coats, wraps, etc. 766 Madison Ave., New York. Tel. 3290 Plaza.

MANIE GUION THOMPSON, 712 Madison Avenue, New York, near 63rd St. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

Jean Michel and Louise Michel Gowns for all Occasions. Exclusive Styles—Perfect Fitting. 22 West 46th Street, N. Y. Tel. 4504 Bryant.

(Continued on page 21)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 20)

Gowns and Waists—Cont.

THE MENDING SHOP. Gowns remodeled, built cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

Mrs. Wilson's Mending Shop. Formerly with Mrs. Osborn Co. Evening and afternoon gowns. Special prices for remodeling. Trouser suits. 26 E. 38th St., N. Y. Tel. 4563 Mad. Sq.

DE ROHAN FRENCH MODELS. Sample gowns, lingerie gowns below importation prices. Also remodeling done. Imported hats, corsets. Mail orders. 131 W. 69th St., N. Y. Tel. 30 Col.

ARTISTIC DRESSES
Made from your own material.
Reasonable prices.
Remodeling.
BRYANT, 112 W. 34th St., N. Y. Tel. 5265 Greeley.

GOODMAN SHIRTWAISTS
Tub suits and skirts in madras, linen, silk and flannels. Oldest established.
10 West 46th St., N. Y.

SULLIVAN, Rutland, Vt. Maker of gowns, combining distinction and individuality. Special facilities for distant patrons. References, suggestions, estimates furnished. Prices moderate.

MRS. CLARKE
Imported and to order gowns, blouses and lingerie. Also stock sizes.
122 Madison Ave., near 34th St., New York.

MME. ELISE from Park.
Dresses for all occasions. Evening coats and evening gowns a specialty. Moderate prices.
113 East 29th Street, N. Y. Tel. 4091 Mad. Sq.

A. and M. STUHLER.
Remodeling a specialty. 182 West 88th St., N. Y. Also 610 Bangs Avenue, Asbury Park, N. J.

MRS. EMILY PRATT GOULD. Richmond, N. Y. A dainty and unusual line of waist and dress patterns, negligees, infants' and bouffants. Orders by mail receive prompt attention.

Maternity Apparel. Waists, dresses, three-piece suits, long and short coats, negligees, tea gowns, etc. Ready to wear and made to measure. Lane Bryant, 25 West 38th Street, New York.

KATHARIN CASEY, GOWNS
To order for all occasions.
Evening gowns a specialty. Models for sale.
304 Madison Ave., near 42 St., N.Y. Tel. 1026 Bry.

MRS. COPELAND
offers individual gowns for the individual woman.
The Cambridge Bldg., 334 Fifth Ave., N. Y.

MRS. SPENCER formerly LE BOUDOIR
now at 24 West 46th Street, New York.
Gowns, blouses, negligees. Exceptionally well selected debutante frocks at \$40.

VICTORINE—Rebuilder of Gowns.
Old gowns of every kind remodeled and repud to new. Evening gowns a specialty.
100 West 8th Street, New York.

MRS. ERIKSON, Dressmaking.
Remodeling also done.
100 West 10th St., N. Y. Tel. Riverside 1929.

DRESSMAKER
MISS CAREY, 601 West 14th Street, between Broadway and Riverside Drive, New York.
Short gowns and frocks of velvet or corduroy.

BOUGHTON. Estimates and sketches on afternoon gowns, and trousseaux. Special attention to mail orders.
14 West 54th St., N. Y. Tel. Columbus, 4815

DE JONES: Artistic Designer of Costumes
Tailoring and Dressmaking for Gentlewomen. Every garment built for the individual and fully finished. 810 Arrott Bldg., Pittsburgh, Pa.

THE GREEN SHOP. Now showing exclusive suits, gowns and furs at reasonable prices. From \$12 up. Your inspection invited.
60 West 45th St., N. Y. Tel. 5432 Bryant.

LEMAITRE & MACK
Gowns and Fancy Tailoring.
2 West 45th Street, N. Y. Tel. 4795 Bryant.

MACOVERN & HAGAN. We make a specialty of evening, afternoon and street gowns of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39th St., N. Y.

Long Distance Dressmaking. E. Moore, 15 E. 5th St., N. Y., opposite Altman's. Satisfactory service without fittings to customers at a distance. Sketches, samples, prices on request.

REBA, Women's Haberdashery. Imported hats \$5 and up. Hats \$5 and up. Domestic gowns in serge and velvet, \$12.50 up. 123 West 4th Street, New York. Tel. 8611 Columbus.

MME. RENE. My specialty is designing in gowns. I cut and fit your own material. 512 Fifth Avenue New York.

PAQUIN GOWN
produced in imported charmeuse, \$27; else-where \$31. Auto coats, exclusive designs, \$15.
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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 21)

Shopping Commis'ns—Cont.

CHICAGO SHOPPING. For or with patrons. Prompt, personal attention; highest references; correspondence solicited. Mrs. G. S. Nutter, Tel. Normal 8316, 6142 Vernon Ave., Chicago, Ill.

MRS. J. ADDISON CLARK
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MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

Louisville Shopping. Samples, estimates for inexpensive or handsome gowns. General household buying. References in 20 states. Mrs. A. T. Wheat, 1514 Fourth Street, Louisville, Ky.

CHINATOWN SHOPPING
Chinese oddities, beads, hand-wrought jade jewelry, embroideries, etc., purchased without charge. Bertha Tanzer, 9 West 20th St., N. Y.

BALTIMORE SHOPPING. Mrs. K. L. Ebaugh, 205 Piper Bldg., Baltimore, Md., shops for and with customers, no charge. Rush mourning orders a specialty. Correspondence solicited. References.

Specialty Shops

THE LITTLE FAVOR SHOP
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S and X

Wearing Apparel

FOR SALE: Sapphire blue satin Paquin gown, Dutch neck. Cost in Paris \$165; sell \$20. Also pink satin brocade Callot evening gown, hand embroidered. Cost \$225; sell \$35. Both in good condition; size 38. No. 698-A.

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WANTED: Afternoon, also evening gowns; size 34; must be clean and moderate. Brown, pink and black most becoming. Prefer evening gown with train, afternoon one short. No. 104-B.

WANTED: Plain coat of good quality. Any color fur. Must be very reasonable. Size 34-36. No. 105-B.

FOR SALE: Black Persian Lamb coat. Size 36-38. Forty-five inches long. In excellent condition. Too small for owner. Cost \$600; sell \$200. No. 715-A.

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WANTED: Winter outfit for little girl four years old. Coat, shoes, dresses, etc. Must be in good condition if slightly worn, and good style. No. 107-B.

WANTED: Three-piece black velvet suit; also afternoon gown. Correspondence with young woman who will sell slightly worn gowns at reasonable prices. Size 36. No. 108-B.

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BERNARD model, red serge suit, hand braided, large Hudson seal collar, cuffs. Size 36. Cost \$150; sell \$40. Antique cameo brooch surrounded by pearls; will sell \$100. No. 725-A.

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WANTED: November 1st by trained nurse who has given up work on account of health, position as house-mother or companion to elderly lady or couple. Intelligent, capable and cheerful. Wishes a refined home more than high wages. References exchanged. No. 190-C.

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YOUNG woman, of an old Southern family and the daughter of a physician, desires position as companion or nurse to elderly person or invalid. No. 196-C.

YOUNG lady desires position as house-keeping companion or companion. Would chaperone one or more girls to Europe for the Winter. References exchanged. No. 197-C.

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The next VOGUE will be the AUTUMN SHOPPING NUMBER

Dated October 15th

IN the next VOGUE we shall traverse for you the smartest shops of New York, London and Paris.

"What gives no pleasure in the writing," observed a very wise man, "will scarcely give pleasure in the reading." We have found it a very great pleasure, let us hastily say, to tour these smartest shops and to note for you the best of their season's offerings.

For instance, take such a prosaic subject as kettles and pots and pans. In the next VOGUE we shall present a number of new devices for your cook's special benefit. Some of them are amazingly clever—yet not too clever to be practical in every-day use. And with these kitchen devices will appear various other new helps for the housekeeper.

The excellence of American ready-made suits, dresses and evening gowns, is acknowledged even abroad. We shall have an illustrated article about them, particularly interesting to the woman whose dress allowance for this Autumn is limited.

The famous specialty shops of Paris and of New York will be mentioned in the next VOGUE, as will several

of London's quaintest and most venerable establishments, many of which gain dignity by the royal appointments granted to them by King Georges dead and gone. And the wares of the

little shops of all three cities—those modest places of more fame than fortune that lurk in the by-streets of every town—will be presented to you in the Autumn Shopping Number.

Having supplied the early demand of the American dressmakers, the famous couturiers of Paris next turn their attention to the Autumn gowning of *la Parisienne* herself. These are the *con amore* creations that rarely cross the sea ex-

cept through the pages of VOGUE. In our next issue we shall illustrate the models that French women are choosing for their own wear this season.

We shall explain very carefully in the next VOGUE the workings of our Shopping Department—called the most unique and valuable service maintained by any magazine in the world. Whether the department deserves this tribute you will be better able to decide after reading the Autumn Shopping Number.



A black and white suggestion of our next cover design



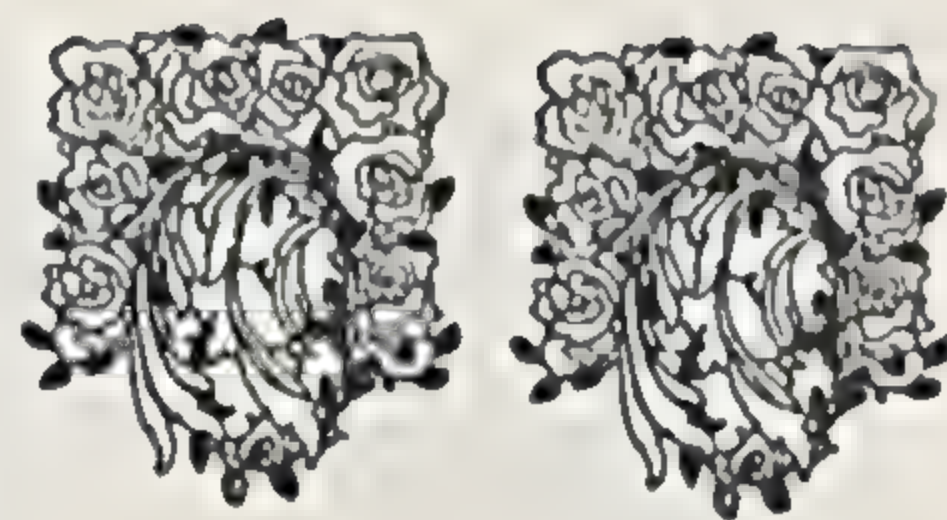
To make certain of receiving the next VOGUE, read the special offer made on page 8.



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M R S . P R I C E P O S T

*Mrs. Post is a well-known hostess of the
Tuxedo colony and a writer of charming
bits of fiction and delightful essays on
current events*



THE CAPTURE OF LOTI AND HIS PLAY

FEW modern French authors are more widely known than Pierre Loti. For the great reading public of America his exquisitely imaginative yet descriptively true books of travel have ever had a peculiar fascination. Written at a time when China, Japan, Turkey, and other oriental lands were but little known, they revealed to occidentals a world which till then had been wrapped in the mists of the unknown and mysterious.

"THE DAUGHTER OF HEAVEN"

And just at this moment he is prominently before the public, particularly of America, because a play of his, "La Fille du Ciel," is to be produced at the Century Theatre in New York—a wonderful and strange play of a Chinese Empress (who will be Viola Allen) and a Tartar Emperor (Basil Gill), enemies by every canon of race and nationality, who fall most passionately in love, of their wars, and of her death. Spectacularly it will be probably the most elaborate performance ever given in America.

The story of the authors—for there are two—and of how they wrote the play is scarcely less strange than the play itself.

THE ECCENTRIC JUDITH GAUTIER

There is Pierre Loti, naval officer in the French service, traveler into far eastern lands, and lover of all things oriental, and there is Judith Gautier, also an orientalist, daughter of the famous Théophile who wore his red vest to the theatres "pour choquer les bourgeois." Mlle. Gautier is what the world calls eccentric. She lives, as does M. Loti, apart from the world, yet, unlike him, in it. At the top of a high apartment house in Paris she lives in her "Tower of Ivory." She seldom goes out into the world that hums busily down below her, and never leaves Paris except for a few weeks in the summer. Naturally, then, she could not be induced to go to America to witness the première of her play.

But though she thus secludes herself from the world, the world does not withdraw itself from her. She is one of the great women of Paris. No Chinese dignitary would think of passing through the city without paying his profoundest respects to Mlle. Gautier, for she is almost as famous in their country as she is in her own.

When she was a very young woman she had mastered Chinese and written a volume of

Something of the Lives, the Homes, and the Play of Two as Unusual Authors as Ever Collaborated to Write an Unusual Drama

So, little wonder that when Pierre Loti (Loti is not really his name; he was called so after a shy Indian flower, *le loti*, by his comrades-in-arms because of his extreme shyness and reserve) when Loti broached her on the subject of writing with him a story of Chinese life, she was eager to undertake the work.

But how was it possible? M. Loti lived in Rochefort, some distance from Paris; she in the heart of the city. He loathed the city, she the country. Neither, each declared, could move toward the other. What was to be done? They must write it by mail correspondence. Thus the two collaborated for their play.

HOW LOTI KNOWS HIS CHINA

Loti, too, is an authority on Chinese life and lore. As a naval officer in the French service he spent many years in out-of-the-way corners of the globe, and his experiences were such as could come to but few. Fortunately, fate chose wisely in presenting such rare opportunities for observation to one so well qualified by his poetic imagination, his sensitiveness, and his intuition (without which no true understanding of these races is possible) to render an artistic, sympathetic picture of their life.

In America, the best known and best loved of his books, if one must make a choice, are "*Pêcheur d'Islande*" and "*Les Désenchantées*." The first is an account of the tragic life of the simple fisher folk of Brittany, the second a delicate lyric in prose, a spirituelle romance of the Turkish women. What book has ever given a more pathetically charming account of their lives? It is

the story of three little veiled creatures, going softly through life, seeing yet not seen, known only by their voices and by their inappeasable desire for love, peace, and freedom.

Clear against that sombre background of melancholy which broods over their land, and which, as a great Turkish writer once said to me, "is due to the complete isolation of the men from the women," these ethereal little creatures move vaguely in the dark. For a moment the curtain is lifted for us, and we catch a glimpse of their helpless flutterings, of the monotony of their life, and of the crushing burdensomeness of the wall of inherited prejudice which confines their hopelessness.



The center of Loti's oriental rooms is the mosque with its fountain of holy water and tombs of the saints



M. Loti in his tropical garden at Rochefort

poems which the world at first refused to credit to her. Her great father had written them, people insisted, though he denied it emphatically. But, since after his death she did work even finer, there can be no doubt of her authorship. Her interest and love have always been for China, and she is an authority accepted even among the Chinese themselves on their history and literature.



Not the least wonder of M. Loti's house is the exterior, remarkable because of its commonplaceness and its incongruity with the interior

It is with Turkey, the country of his deepest love, that Loti's name is most often associated. In his "*Aziyadé*," a story of romantic adventure in Turkey, he says, "In spite of my political indifference, my sympathies are all for this beautiful country which they wish to suppress, and slowly, almost without my knowledge, I am turning Turk." Again and again Turkey lures M. Loti back to its shores, and every autumn sees him once more in his house at Stamboul, basking in the "splendid autumn" of the orient.

LOTI, MYSTIC AND FAR TRAVELER

Early in the past year was published his new book of travels, "*Un Pèlerin d'Angkor*," the opening sentences of which give a greater insight into his character than could any other single phrase and help to explain why he has been so successful in his interpretation of these peoples. He as well as they, it appears, is gifted with a mystic sense of divination. "I do not know if all men have, like myself, from childhood, had a presentiment of what their life was to be. Nothing has ever come to me which I have not from my earliest years vaguely foreseen."

When a child, seeing the pictures of the marvelous ruins of the Siamese temple, he became possessed with the idea that some day he would visit them. At last, from a French cruiser anchored at Siagon, he made the excursion into the interior, and "from the depths of the forest of Siam, saw the evening star rise over the ruins of the mysterious Angkor." The experiences and sensations of this trip are vividly recounted in the book, which, from beginning to end, is filled with the almost unhealthy atmosphere compounded of the torpidity born of the heat of mid-day and a restless endeavoring to bring about a revival of that old time when "man had still tranquillity."

THE SHY M. LOTI

His novel, "*La Fille du Ciel*," which is to be dramatized in New York this autumn, will doubtless prove one of the events of the season, not only from a literary point of view, but also because M. Loti has been induced to forego his annual trip to Stamboul to assist at the production of his play—another victory for American enterprise, since of late he has been withdrawing more and more from all society to live somewhat the life of a recluse in his house at Rochefort.

"*Depuis que le maître s'est retiré de tout et de tous*," as the French papers almost mockingly stated, interviews have been an impossibility, and but few privileged mortals have penetrated beyond the fast-barred doors. Nothing, however, is impossible for an American, as was half enviously, half admiringly remarked when the five Americans who were

to arrange the final details of the sale of the play and of its staging and costuming were admitted to the sacred confidence of his wonderful home.

Very anxious were the Americans to see this house, for they had heard much of its oriental wonders. The exterior rather dashed their hopes—an unromantic and unprepossessing stone wall, discolored and shuttered with ugly wooden blinds. But of a surety, behind that simple wooden door lay a fairyland of marvels. It opened—as simple and commonplace a hall as one would find in the house of the most banal bourgeois. Well, but the reception room—there the wonders would begin. They are led in—utterly conventional and commonplace! This was all? Surely not! M. Loti would show them other rooms where marvel after marvel of Chinese, Japanese, Turkish, Moorish art, romance, and history would dazzle their eyes and astound their intelligence. They need only await their guide.

Not alone the orient, but also French period styles are represented in M. Loti's mansion—here a Renaissance room



An hour passes. M. Loti at last appears—a very commonplace little man, but one expects that of geniuses, so no matter if only he will guide them to his treasure trove. He talks to them of ordinary things, but of his travels, his books, his curios, not a word. Finally he says he will show them some souvenirs of his journeys to the orient. At last! He does not take them from the room—he picks up a vase, a Buddha, a mandarin cloak—other such banalities. They have seen all these things before.

Nevertheless it appears that this is all there is. M. Loti bows them out. Next morning they have another appointment, but this time there is no expectation. They have seen all, and these storied wonders are but the fiction that always gathers about the name of a great man.

THE PALACE OF WONDERS

To-day M. Loti is more cordial. Toward the end of their visit he even offers to show them more of his treasures. He takes them out into the hall, down a few narrow steps, along a dark passage-way. At last they reach a low door. M. Loti opens it—and there before them, in all the splendor of minarets, fluted columns, Moorish arches and arcades, gorgeous cushions, hangings, and painted vaults, glows the sacred Moorish mosque.

From the sacred stone fountain filled with holy water for ablutions before prayer, to the niche sunk in the wall at right angles to a line drawn from Mecca to indicate which way the Moslem should turn when praying, it is a veritable mosque, brought bit by bit from the land of Mohammedanism. Only the tombs of the saints, the long, covered boxes to the left of the picture on page 27, are reproductions. All the rest is a real Moslem Holy of Holies.

(Continued on page 112)



Richness is the keynote of carved wood and stone, tapestries, candelabra, and hangings

THE ROLL CALL of the COUTURIERS

Drécoll Answers with a Yoked and Plaited Skirt, Redfern with One Split in the Back, Béchoff-David with a Flaring Flounce, and Doeuillet with Full Sleeves and Arm Draperies

THE fact that most of the models launched thus early in the season show skirts that are not much wider at the hem came as a surprise to those who were looking for a radical change. In some of Worth's creations the manikins are scarcely able to walk, and Worth's name does not stand for eccentricities. Anyone who furnishes gowns to the Court of England must produce conservative models. In one respect most of the couturiers agree—that frocks shall be even more sketchy than heretofore above the girdle, and very open below the knee. In some houses the split is partly concealed by means of breadths of the material with rounded corners which overlap to a depth of four inches, and remain unstitched below the knee. The opening is visible only in walking, and the amount of stocking shown depends upon the length of the stride. In other houses the skirts are simply split and the corners curved. American buyers are fussing because couturiers will not duplicate their models with skirts measuring two meters at the hem. But, of course, this is impossible, for the modish drapery is made shapely only by the skirt narrowing at the heels. Widen the skirt, and the whole effect is lost. Callot's coats are either three-quarter length with broad panels like Watteau plaits hanging

from the shoulders and caught in at the hem, or else short and slightly flaring like the illustration in the left-hand corner of this page. These short coats are shown by most of the couturiers, which speaks well for their popularity. They are usually made of brocade with cuffs and collar of fur, and are worn with narrow skirts of black satin.

DRÉCOLL'S MILITANT SUITS

Most of Drécoll's coats are built either on military or Directoire lines; the Directoire



Worth does not drape his street suits, but instead breaks the straight line by a bell-shaped Russian blouse

coat, has a plaited skirt hanging from a curved yoke which is very deep on the right hip, and almost disappears under the girdle on the left.

Drécoll's long coats of serge are extremely complicated, and because of their plaited skirts, are easily mistaken for coat suits. He also shows a fur-bordered satin cape which is rather short and, when properly adjusted, looks quite like one of the old-fashioned dolmans.

REDFERN, PREMET,
WORTH

For street suits Redfern prefers the half-length coat which shows only a slight flare at the lower edge. A graceful curve at the waist-line is given either by fitted seams or by belted fullness.

Redfern, preëminently the tailor, uses the plain coat sleeve and the customary collar and revers.

Redfern shows originality by splitting the skirts of his evening gowns directly in the middle of the back, instead of at the side or in front. There is no attempt to conceal the slash by overlapping seams. A gown of velvet and brocade has a fish train slashed half way to the knee. The fourreau of gray velvet is slightly draped in below the waist-line in front and is trimmed with small red buttons. The bodice and tunic are of old-red chiffon brocaded in gray velvet. Elaborate ornaments are placed at the waist-line and at the knee.

One of Premet's most successful frocks, "Marocaine," is presented in the right-hand

Laferrière achieves an original sleeve by shirring the blue velvet of the scant bodice into the ermine armhole

style shows a decided godet flare and a rather elaborate collar. The military coats are short and square with typical military collars, and are braided across the chest in proper fashion. With these coats the skirts are usually plaited. This mode is particularly becoming to youthful figures.

The majority of his frocks have a high collar of tulle with an inch-wide border of fur at the top—a very pretty mode when developed in sable and skunk. "Arelette," one of his greatest successes, is a simple, one-piece frock of "tête de nègre" satin, with embroidery showing bits of red, and a border of skunk.

A frock of emerald green broadcloth trimmed with touches of black, and worn with a black



In the advance guard of the modes is the Callot jacket of brocade, short and flaring, worn with a black satin skirt



Here are three of the newest Chéruit notes—a flaring plush tunic, a long, wide sash, and a fur-banded collar

figure on page 31. It is developed in old-red broadcloth and chiffon, with the upper part of the skirt of the chiffon. Shaped pieces of the cloth embroidered in shades of gray and brown are used as trimming. From the top of the small, standing collar which crosses the back of the blouse hangs a shaped collar of lace with long pointed ends which are prettily draped around the open neck in front. On the skirt a narrow band of skunk forms the dividing line between the chiffon and broadcloth, and the deep cuffs are edged with the fur.

The frock of mastic cloth illustrated in the upper corner of this page shows the wide sash which is a feature of the Chéruit winter models. The flaring tunic is of black plush, and the sash ends are faced with plush to a depth of fifteen inches. The collar is bordered with fur.

Worth is using no drapery on his street suits, though his long, straight line is broken by the knee-length, fitted tunic and the flaring tails of the Directoire coat, or by the bell-shaped skirt of the Russian blouse. The Russian blouse of blue serge trimmed with marten, which is illustrated in the upper corner of page 29, is characteristic of this designer, and conveys the idea that the skirt is composed of three circular flounces, the narrowest at the bottom.

THE ORIGINALITY OF BÉCHOFF-DAVID

Béchoff-David models show little drapery, for it is the aim of this house to preserve youthful, simple lines. In this they succeed admirably. Most of their round length skirts hang straight and slim from a high waist-line and show a new line in the bell-like flare from the knee to the hem. This is obtained either by a shaped flounce which is slightly circular or by flaring seams.

Another original feature of this house is the sleeve of gaily flowered stuff which is set in the dropped armhole of dark frocks. This sleeve is shown in wool, in silk, and in chiffon, gorgeousness of color being the only requirement. Most of the models have long sleeves and high collars. One frock is collarless and cut quite low in front. A four-inch frill of finely plaited, white Florentine silk stands up stiffly at the back of the neck, and narrows toward the front, where it finally disappears under the low cut bodice.

Béchoff-David is using a new fur which is really nothing more nor less than American



Margaine Lacroix has reversed the late order of things and placed the drapery at the bottom of the skirt

chipmunk. The richness of coloring which is obtained by joining hundreds of these tiny striped skins is a great surprise even to an American. Long coats of this fur are very striking, for the bright color and defined stripes are emphasized by trimmings of skunk.

A BRACELETED SLEEVE

Docuillet's evening cloaks are built on graceful lines, are wide at the elbow, and narrow at the bottom. Above the girdle they are extremely diaphanous. Instead of sleeves he frequently uses long draperies of tulle or lace. One frock shows pointed ends of cobwebby lace hanging loose from the shoulder and caught up at the wrist by bracelets.

Quantities of long, snug-fitting wraps of sealskin trimmed with wide shawl collars of skunk or fox are seen, as well as some three-quarter draped wraps of unspotted ermine, adorned with wide bands of white fox and edged with large tails of the same fur.

A curious scarf and muff set was made of

white "Tuyau d'Orgue," a woolly cloth much like striped eiderdown, a sample of which is shown on page 61. The trimming consisted of white satin ruchings and bands of white fox. The scarf was long and wide like last year's models; and the muff was larger and flatter than any previous models.

COUTURIER TO FOUR QUEENS

Laferrière, who has the distinction of making frocks for four European queens, has in his collection some remarkably pretty evening gowns. Charming lines are those of the blue velvet gown illustrated in the middle of page 29. The skirt overlaps in the back, and the ermine-bordered edge hangs loose from the girdle to the end of the train, except for the slight draping above the knee. A band of bead-embroidered tulle girdles the high waist and outlines the décolleté. An original sleeve, if a sleeve it can be called, is formed by shirring the velvet of the bodice into the fur armhole.

For the girlish frock which is sketched in the lower corner of this page, Laferrière has chosen wool tissue éponge in a rich shade of cerise, gaily patterned in orange, green, and violet. The violet note is emphasized by the trimmings of violet velvet. The narrow skirt consists of a front and a back breadth with overlapping seams on the hips. A shaped fold of velvet is inserted in each seam from above the knee to the hem. Buttons, girdle, cuffs, and collar are all of the velvet. The front of the collar and the tiny frills are of lace.

The evening gown illustrated in the middle of this page is from Margaine Lacroix. The upper part is of white chiffon sprinkled with violet and mauve paillettes. The sleeves are, of course, silver lace, and silver lace shows at the top of the corsage. Violet satin forms the lower part of the skirt.

E. G.



Laferrière has selected for a girlish frock, wool tissue éponge gaily patterned in cerise, orange, green, and violet

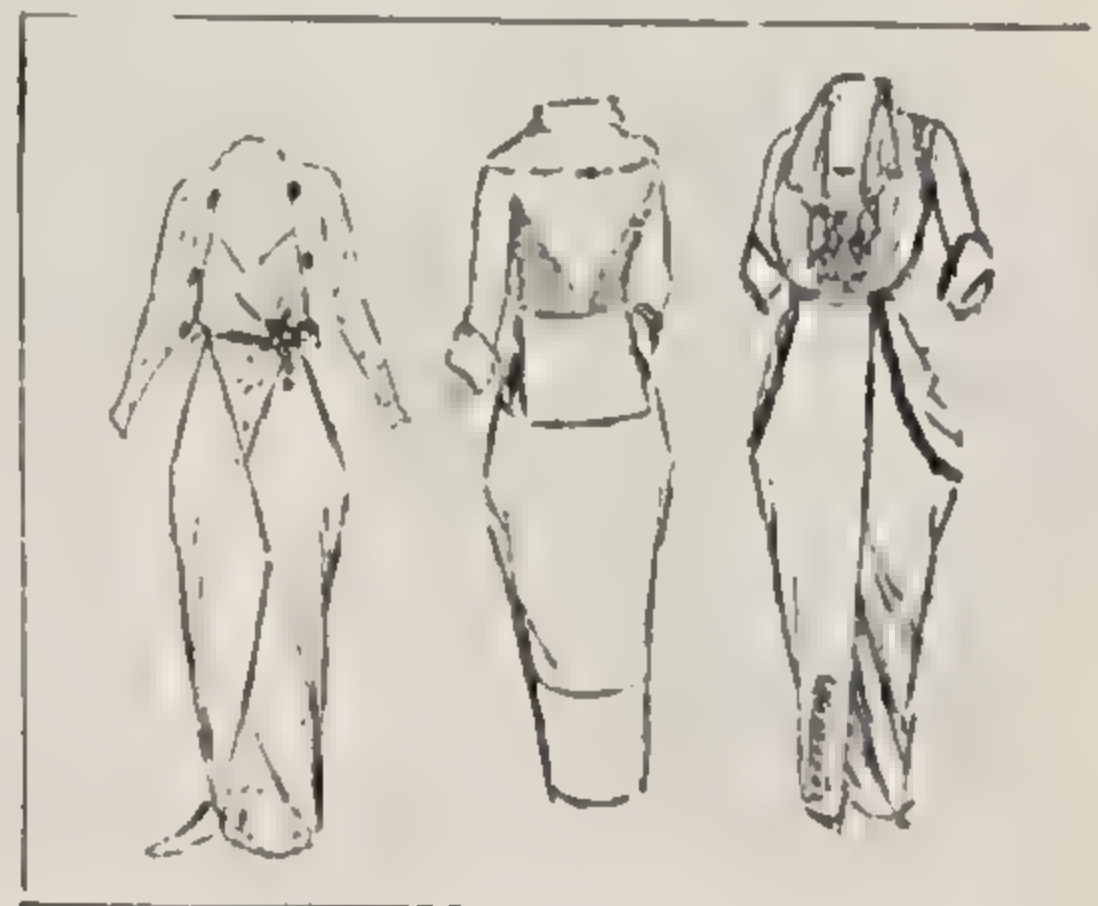


The two almost obligatory trimmings of the season, plush and fur, are used with excellent effect and much originality on Premet's "Biscay," a coat suit of black and blue ottoman. A black plush band gives a coat-tail effect to the short cut-away jacket; and a second band, similarly shaped, borders the full-length tunic—a type of parallelism that seldom fails of good effect. The black braid trimming on jacket and skirt is arranged on the same art principle

Premet's "Persane" combines Japanese blue panne velvet with white chiffon embroidered in blue and gold. This is used for the side-back insets and for the corsage which is banded with ermine. A drapery of white silk malines crosses the bust and forms a V-shaped stomacher. The great buckled bow and streaming sash ends are of matching blue gros-grain ribbon

The hip-line which women have so long endeavored to eliminate now bids fair to become even more prominent than before the advent of the straight silhouette, and Premet, designer of these three costumes, is not alone in this contention. The frock of old-red broadcloth with its pannier-like drapery of matching chiffon is a pretty argument in its favor. It is described on page 29

THE ULTIMATE RESULT OF ALL THIS PUFFING AND DRAPING HAS BEEN TO DEVELOP A SKIRT SILHOUETTE MUCH RESEMBLING THE CONTOUR OF A JAPANESE POTTERY VASE, A LINE WHICH THE PANNIER CRUDELY ADUMBRATED



NEWPORT, R. I., AUGUST 10, 1911

BOX PARTY ENTERTAINMENT WAS THE ORDER OF THE THREE DAYS OF NEWPORT'S ANNUAL HORSE SHOW



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Mrs. French Vanderbilt, accompanied by Mrs. Richard Gambrill, whose husband had several entries



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Miss Sadie Jones driving Mr. J. W. Harriman's "Lady Dilham," with which she won second prize



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Miss Helena Fish, Mrs. Edward B. MacLean, and Mr. Andrew Kalpaschnikoff were members of the Russian Ambassador's party



Mrs. Joseph Widener forsakes Philadelphia to summer at Newport

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Miss Margaret Andrews and Miss Angelica Brown were guests on the second day of the horse show in Mrs. Clarence W. Dolan's box



Copyright by Powers Engraving Co.
Mr. Williams P. Burden and Mrs. William K. Vanderbilt, Jr., who, it would seem, has adopted the walking-stick fad



Copyright by International News Service
Mr. and Mrs. Preston Gibson, who was attired in a light blue, polka-dotted silk frock and an all-purple hat



Copyright by International News Service
Miss Eugénie Ladenburg and Miss Muriel Winthrop, both of whom entered mares in the saddle horse class



Copyright by International News Service
Countess Széchényi was in Newport for the season, but has since rejoined her husband in Europe



Copyright by International News Service
Mrs. J. Gordon Douglas and Mrs. R. Livingston Beekman entertained and were entertained



Copyright by International News Service
Miss Inez Milholland was a guest of Mrs. Oliver H. P. Belmont for several weeks

BENEATH LOWERING SKIES, NEWPORT SOCIETY BLOSSOMED
FORTH TO ATTEST ITS FEALTY TO THE ANNUAL HORSE SHOW



A tailored triumph in black silk plush. Its sable profundity is at once lightened and emphasized by the collar points and tab revers of white cloth braided in gold. Gold braided buttons and loops indicate the waist-line in back, effect the front closing, catch in the sleeve fullness. On either side the armhole a button holds down a pucker

This black satin pannier dress is one of the season's successes. The cerulean blue moire collar is partly covered by the bodice, which, directly in front, exposes to view a vest of white net trimmed with a row of tiny, cut steel buttons. On the skirt front, two satin bands cross each other, outline the pannier, and meet in back over the panel

A smartly practical dress of the utilitarian, blue serge lapped over a foundation of dark blue satin. The plain satin bodice supports a serge collar of fashionable shallowness in front, but considerably deeper in back. Its satin binding terminates in a satin butterfly bow. A line of matching buttons accentuates the center opening, and similar buttons trim the cuffs

THINGS ARE INDEED WHAT THEY SEEM IN THESE COSTUMES CULLED FROM

THE DRÉCOLL COLLECTION—THERE IS NO COMPLEXITY IN THE LAPPED-OVER

SKIRTS, THE FRANK PANNIER, AND THE STRAIGHT HANGING PANEL



On blue serge are imposed and superimposed broad bands of black silk braid and appliques of soutache, revers of taupe ratine embroidered with vermillion circles, a vest of white chiffon with its collar of white satin and a row of gun-metal buttons down its front, and finally, bits of black velvet and taupe satin, and loose, braid ends at the back weighted with braided, ball pendants

Mixed old-rose and gray wool cloth is the foundation on which are laid collar and cuffs of silvery gray plush, the latter with inner cuffs of wine-colored velvet. The diamond-shaped stitchery outlining the waist and on the sleeves, and the front fastening, formed of cloth tubes soutached in rose and balanced at either end with rose silk tassels, are distinguishing features of this suit

Paquin's advocacy of a broken, fuller silhouette is exemplified in this tailor-made of pine green velveteen, fancifully stitched and embroidered in the same color. The coat is in three parts, with its short jacket and pannier skirt separated by a waistcoat of cerise cloth embroidered in coral pink and moss green. Black velvet forms the cuffs and revers, caught together with black moire ties

GONE, AT LEAST IN THESE PAQUIN TAILLEURS, IS THE MUCH VAUNTED "RICH SIMPLICITY" OF YESTERYEAR, WHICH IS REPLACED BY THE COMPLEXITY OF CONTRASTING MATERIALS, COLORS, AND TRIMMINGS, ARRANGED IN SKILFULLY CONFUSED LINES



The good style of the ribbon bow as a unique hat trimming is undisputed. A single tone effect is observed in this smart tailored model of dark blue velour with its cleverly posed bow of dark blue grosgrain ribbon



It is a much mooted question whether or not the transparent brim is becoming. Certainly the shadow cast by the large, puffed crown of black velvet obviates the objection to too much light filtering through the black tulle brim



A POTPOURRI OF WHAT IS NEW
IN MILLINERY—THE CAVALIER
AND DERBY SHAPES WITNESS
HOW MASCULINE FASHIONS ARE

UNHESITATINGLY FILCHED TO
SUPPLY FEMININE MODES—AN
AUTUMNAL DEVELOPMENT OF
THE BROAD, TRANSPARENT BRIM



On a cavalier hat of black plush, a large ostrich feather flaunts its varied colors of green, red, and brown. Raccoon forms the neck-piece, and bands the large draped muff of golden brown crêpe de Chine. Displayed by Burby

Old-gold plush, white fox fur, and pink tiger lilies form an unusual millinery miscellany that has been imported by Burby



Derby shape in white plush bound with grosgrain ribbon. Over the brim droop green, red, and brown shaded wings. From Burby

PAQUIN CHALLENGES, CALLOT ACCEPTS

"Paquin for the Full Skirt!" Cry the Defenders of the Old Faith, and, "A Callot to the Rescue!" Answer the Partisans of the Newer Régime

At last the long expected unexpected has happened! A fashion war is on—not a war fabricated in the brains of newspaper correspondents, but in the ateliers of the couturiers themselves. The rue de la Paix and the rue Taitbout stand pitted against each other in the first really important difference they have had in many a year. A few seasons back, Poiret took Paris by storm with the "jupe culotte" and held the world for all of a week. But that was quite different, you know, for Poiret was then a "rank outsider." To-day the contest is between the long-established leaders, Callot and Paquin. And their difference of opinion is great—fully a yard of material and an entire change of silhouette.

On August sixteenth Paquin gave the challenge; on August seventeenth Callot was in the field with an opposing force. And now "all the world" is arrayed for the War of Width under the rival banners of Paquin the Ample, or Callot the Scant. All you, shopmen and moralizers, ministers and matrons, who have demanded fuller skirts, for material or for moral reasons, all you partisans in this chiffoned warfare, will now have the chance to witness and perhaps take part in the struggle.

THE ESSENCE OF "PAQUINISM"

Modes blend into each other so charmingly in Paris that any change comes as a gradual

the skirts proper. The body portions of these coats are easy and make no attempt to fit closely; the full, heavy skirt portions seem to weight the garments down and hold them out from the

body. The separate wraps are also full and draped, the collars are big and shapeless, and usually stand up about the ears.

The sleeve receives much attention from Paquin. It is three-quarters or full length in all but formal evening costumes, and, as befits the costume, extremely complicated. A bulging at the elbow is accomplished by cutting the sleeve melon-shaped or arranging soft folds at the elbow. Dress sleeves are generally set in at a low shoulder-line, but jacket sleeves show both the normal and the low seam. Some of the coats have raglan sleeves.

CLOTHES NOT FOR GIRLS, BUT FOR WOMEN

Women are taking Madame Paquin's black and white liberty satin costume and passing by the model of copper taffeta with its full, pannier puff designed by Mlle. Claire of Paquin's staff. They favor, also, a broadcloth dress in a delicate salmon pink, beautifully embroidered, and relieved with touches of brown.

A novel fur wrap of broadtail is shaped like a handkerchief; the point is rolled over at the neck in the back to form a collar, and the side points are brought round to the front and looped under to form sleeves. A low, broad sash of black velvet completes the loose wrap.

Those who for many years have bewailed the



Over the shoulders run black satin ribbons which tie above two tightly swathed bands, one of lace, the other of blue satin—Callot



No one uses the tassel more prettily than does Chéruit; witness the tasseled sash and pannier of this canary brocade evening gown

development, almost never as a surprise. Small wonder, then, that the Paquin showing on August sixteenth gave us an electric shock. Up to that date none of the collections had offered any radical change nor would it have concerned us much if they had. But for Paquin to start in with an entirely new fashion as far from current styles as the North Pole from the South is something worth chronicling. And that is just what Paquin has done, and done well. No matter whether the new Paquin style pleases you or not, every fair judge must acknowledge that the collection has more than just "difference" to recommend it. It is well thought out, and, in the main, well executed and replete with the thousand little touches and details that are so important.

The essence of the new Paquin movement is "fullness." That is the initial impression his models make; one has little sense of form at first. She does not show really full skirts, though they are sufficiently wide to permit of free movement. Over the underskirt, however, are disposed draperies that are decidedly voluminous and often most complicated. Her suit coats are cut away sharply in front, and in the back extend well below the knees. The skirts are laid in full godets, shirred on at the belt or arranged in side draperies much as are



Callot's new skirt, immediately popular, is drawn tightly about the figure and pulled into an unstitched, wing-like plait at the back

fact that styles are not made for women, but for young girls, will rejoice in this season's models. Paquin's styles are distinctly for mature women. Even the manikins, as compared with those of former years, are markedly robust. Madame Paquin, spite of her recent trip to Marienbad, is decidedly stout. Who shall say what effect this added avoirdupois may have had on the fashions of this master designer? The personal vanities and physical shortcomings of the great have often left their impress on the dress of the world, so why not again?

The evening of August sixteenth, that of Paquin's opening, was alive with gossip and conjecture, for Callot Socurs were to hold their first showing on the morrow. Would they, too, show a radical change in style? Only the day would prove, for never an advance hint has been known to escape from those mysterious Callot workrooms.

CALLOT ACCEPTS THE CHALLENGE

The answer was decisive. Callot's models are scantier and briefer than ever before, and the manikins thinner. The skirts are so narrow that it would be impossible to walk in them were it not for an obliging slash in the back that gives freedom without adding to the actual width. Here, as elsewhere, skirts are draped, but it is a very scant, close, form-revealing drapery. Jackets are short, barely turning the hips in many instances, and cut well away from the waist-line in front. One cannot claim any decided novelty for Callot's models; rather they are charmingly chic variations of the type of the season past.

There is a new skirt, however, of which we will doubtless see a great deal. This is drawn tightly round the figure and folded to form a big plait or panel in the back. This narrows to a point at the bottom, and instead of being stitched in at the belt so as to form a flat plait, it is made to stand out like a butterfly's wing. Sometimes the skirt is draped, and the panel thus becomes a frill; again it is folded in kite shape. One of these skirts is shown in the lower, right-hand corner of page 37.

Among Callot's greatest successes was a frock of white satin with a cuirass of brilliants. This is worn with a black velvet coat. White satin, diamonds, and black velvet is a combination which appeals to most people. Here, also, the skirt is quite narrow at the foot and the drapery is all in the back.

In colors and materials Callot gives us several distinctly new notes. An indescribable, bright, yellow-brown, almost a terra-cotta, but with less pink and more yellow in its toning, is the new color in suits. This is invariably relieved by touches of black. New and wonderful poppy pinks and reds appear as the favorite new evening colors. White and black find less favor with Callot than elsewhere; glorious fresh greens, the famous Callot blue, and many new yellow shades are being presented instead.

The solemnity which always marks the first showing at Callot's was broken by the appearance of the slenderest, youngest manikin in a "pantalon" suit copied from an old print of a masquerade costume. It was of thin white silk with the *pantalons* and long smock or shirt finished with deep lace ruffles. The young salespeople and helpers went off into gales of laughter at the sight of this, and quiet was only restored by a call to order from the elders.

A "BLUE BIRD" FROCK

Callot features yet again the simple blouse and skirt dresses that have been so successful a type with this house for many seasons past. Several are in black chiffon velvet. One called "Oiseau Bleu" is trimmed with a band of ermine which starts in the middle of the bodice, crosses the back diagonally, and ends at one side of the skirt hem. Ermine borders the skirt and two narrow bands of black satin encircle the bodice and are finished with bows in the middle. The one at the bust-line affords a perch for the pert little bird of brilliant plumage that gives this frock its name. It is illustrated on page 39.

The probable early favorites in America were indicated at the first morning's session by the choice of dressmakers and occasional private customers who made early purchases as they passed through Paris on their way to favorite continental resorts.

THE WINNING NUMBERS

A charmingly youthful costume in brilliant red velvet suggestively named "Skating" was ordered a dozen times before 12:30 P. M. Mr. Harry Lehr, *en route* for Venice, dropped in long enough to help his wife choose "La roulette," a graceful black satin touched with



An almost crude simplicity of line marks this unique evening frock embroidered in alternating lines of jet and rhinestones

cerise. As Mrs. Lehr ordered it, the cerise was to be replaced by silver lace.

"Coeur disposé," "Schéhérazade," "Persane," "Page d'amour," "Jeu de Paume," and "Rayon d'or" received much attention. "Heureuse rencontre," shown in the middle of page 37, was the favorite afternoon toilette.

There are to be seen, of course, several period costumes, for this house always presents two or three "costumes de style" as a sort of patriotic tribute. Their names describe them as "Cruche Cassée," "La Pavane," and "Versaille." All three are lovely and will no doubt be repeated for some fashionable costume ball before the season is over.

Very startling are the models trimmed with chenille fringe fully two feet deep. One dress had a skirt composed of two rows of this fringe. An evening wrap was deeply bordered with it. It is certainly novel, and perishable enough to please even the most extravagant mondaine taste.

Between the extreme scantiness of Callot and the great amplitude of Paquin there is a happy medium—Chéruit. Madame Chéruit's models have been enormously successful in Paris this last season, dividing honors almost equally with those of Callot. This success has crowded her salons every day.

On August sixteenth Chéruit presented a distinctly different silhouette from all the other houses, but it is a natural outgrowth of her last season's type rather than a novelty. The Chéruit figure is absolutely natural, apparently uncorseted, flat, and rather broad below the hips. Its lines express ease rather than amplitude. There is sufficient breadth to the skirts to permit of perfect freedom of step, and also a certain long-waisted effect produced by various sash or bodice arrangements.

Chéruit is also making skirts which are not split and are a trifle short. These show a pannier-like flare below the hips, which is achieved either by the draping of the skirt itself or by a flaring tunic which is frequently plaited.

THE CHÉRUIT SKIRT

The Chéruit street suits of velours de laine are built on exquisite lines, and are absolutely untrimmed. The coats are made without revers, close tightly across the chest, and are finished at the neck with a high, tight band of fur which suggests a ruche. The basques flare and frequently show godet plaits on each side of the back. With its street suits this house is using some unusually smart separate blouses. Charming frocks of rich brocades have skirts which remain quite narrow under the baggy fullness of a knee-length pannier or a flowing tunic. The suggestion of Turkish trousers which these skirts give is accentuated by the wide sashes with long, full ends lined with a contrasting color. These are draped about the waist in oriental fashion.

The favorite corsage here is a long, straight blouse which does not really blouse at all, but is drawn under the wide sash, giving a very straight waist-line. This is extremely striking when the girdle is placed low on the hips. The upper part of the blouse shows an original line in its fur-bordered edge which touches the base of the throat, then drops to a V in the back.

With these frocks the sleeves are long, tight, and shapely, the lower edge almost touches the knuckles, and is bordered with a half-inch band of fur. The high collared frock has a three-inch plaited frill of tulle hanging from the collar top.

SOME NOTABLE SASHES

The sash in new and flattering forms is a feature of Chéruit's line. Spite of the easy line that this house advocates, one cannot be blind to the fact that these sashes have little gratifying tricks of slimming the figure. Noticeable in this respect is the new sash on a dark blue, brocaded faille. It consists of two four-inch bands of black satin starting from the shallow yoke on the shoulders, crossed in the back, and brought round and knotted at the left side of the front. A double row of tiny white crochet buttons, outlined with a white batiste frill, mark the plain front of the blouse. A six-inch band of baby lamb

borders the front of the tunic.

Another notable Chéruit sash is on a model in pale gray moire. The bodice has a flat, front panel continued to form a shoulder waist-line in the back. It is cut to a lengthened waistline, brought round and returned through slits to tie as a sash. The lower edge of the tunic is bordered with ermine.

Big tassels enter into the trimming schemes in most of the important houses, and nowhere more effectively than in Chéruit's model of brocade which is shown in the lower left-hand corner of page 37. The bodice of chiffon and lace has pointed portions over either shoulder. In the center-front these meet the point of the shaped, girdle-like piece that flattens the hips and gives a drooping, long-waisted line to the figure. In the center-front is a short, puckered panel of silver gauze embroidered with yellow flowers, and on either side of this is a pannier-like drapery weighted at the bottom by heavy, silver-beaded tassels.

Perhaps the most popular model at this house is a round length evening dress of a wonderful shade of poppy-pink moire with a broad ribbon of cerulean blue in the bodice front. So often was this ordered on the first two days that the existing stock of material was exhausted, and purchasers must now wait until more is woven.

Chéruit makes charming little separate vests of light satin to wear with tailored suits, and blouses, the simplicity of which is only equalled by their chic. Suits composed of contrasting materials, such as a blue serge skirt with a gray corduroy coat, are favored by this house.

Greens in shades from rich, bronzy tints to indescribable pastel tones never seen before are Chéruit's favorite colors this autumn. In evening models we note again the poppy-pinks and reds and several new yellows; gray is used for some of the best models.

BEER'S SATISFYING SHOWING

Beer's collection is satisfying because of its variety of design. This is the only house which shows no white suits. His suits of ratine, wool rep, silk brocade, and ottoman are wonderfully smart. Here one sees every kind of a flounce from that of plaited tulle to the fitted, circular flounce which appears on his street suits. In spite of this flounce he manages to keep the skirt narrow at the hem.

In an evening gown of black tulle this is accomplished by hanging the three, fifteen-inch-deep, plaited flounces over a narrow four-reau of black satin, so short as to disclose the entire slipper of gold cloth. A decided flare is given to each flounce by its narrow border of skunk. This produces a droll effect at the foot where the flounce describes a large circle on the floor. Through the flounce can be seen the narrow skirt and the gilt slippers. Deep flounces of tulle hang from the sleeve cap. At the base of the deep V in front is placed a large rose of black chiffon with flaring petals wired and bordered with tiny brilliants.



Worth presents a short, dolman-like wrap of ermine trimmed with fox, and buttoned and looped with ermine

Beer's street suits, also, are narrow at the foot. The circular skirt flounce which follows the curve of the flaring cutaway coat touches the knee in front, and drops almost to the hem in the back. The waist-line remains fairly high and shows a decided curve. A smart touch is given a suit of black ottoman and satin by a collar and cuffs of leopard skin.

A pointed bodice suggestive of the eighteenth century appears on one of his evening gowns of satin and tulle. The frock called "Pompadour" has a full lace flounce at the foot, and a pretty drapery of Pompadour silk. Many of the long-sleeved frocks show plaited puffs of chiffon which either extend to the elbow or are quite short. The evening gowns for young girls are charming, and the little frock of blue serge, called "Gamin," is irresistible.

Beer favors wool reps, velveteens, and wool velours for tailored suits. The jackets reach to below the hips, or even farther, and the skirts



The frock called the "Blue Bird" gets its name from the brilliant-plumaged little bird perched above the satin bow

are gracefully draped. He shows hats and fur sets with all his street suits. Two youthful models with flounced skirts, and a brown velvet and black satin dinner dress and wrap are among the successful models from this house.

THE THREE MUSKETEERS

Poirot has at last deserted his long favored type, the scant Empire robe, and taken to fullness and drapings—not much, to be sure, but noticeable because of the contrast to his last season's models. Suit coats are hip length here, and the skirts are often laid in large box plaits, four or more forming panels.

A lovely evening dress shown on page 38 is of white chiffon embroidered in tunic effect with alternating lines of rhinestone and jet. In front the jet lines are long, the rhinestone short, and in the back this order is reversed. Skunk bands are the only other trimming.

"Nymphé," another evening dress, is of softest white liberty silk over flesh silk, so simply draped that one can well imagine it the raiment of some Greek goddess.

All three of the famous *Mousquetaires* are popular models. "Athos" in brown, button trimmed, and with black velvet pocket flaps, is first favorite, and "Porthos" and "d'Artagnan" are not far behind.



Even the most obdurate of suitings are subdued to not unbecoming draperies, as in this Chéruit model of corduroy

Poirot's wraps are, as always, marvels of richness. They are voluminous, trained, and frequently have huge, shirred sleeves. A glorious yellow wrap with big, cape-like collar of black velvet called "Canari" is one of the best models.

Curious combinations of materials arranged so that the front of the costume is of one fabric and the back of another are noted here. So, also, are sleeveless coats that disclose the full, shirred sleeves of the dress. A dress that bears an amazing resemblance to a coat of mail proves to be nothing more uncomfortable than a net woven in a tiny pattern.

COUTURIER TO THE QUEEN OF SPAIN

Worth shows many suits with a wide fringe always hanging at the left side of the front. To finish the corsage at the throat he uses either the Directoire collar, a wrinkled silk stock, or a standing band of fur. Many of the sleeves are finished at the hand with an original, muff-like cuff, made by winding a small boa around the sleeve with the head overlapping on the outside of the cuff, and the feet and tails hanging loose.

All muffs are large, but Worth is showing a skunk muff of enormous proportions to be carried with a loose, baggy coat tightly banded above the knee. Sleeves are made from square or triangular pieces of chiffon with tassels hanging from every corner.

The Queen of Spain is a patron of Worth's Paris establishment, and this week, on her way home from England, she spent the morning of her single day in Paris selecting Worth costumes. The evening gown, "Patricia," of all-over white beading with finely netted jet forming the lower portion of the skirt and sleeves, bore another name until two days ago, when the Queen chose it for herself, counting it the gem of the collection. Monsieur Worth promptly changed the name in honor of his royal client.

C. H. L.



THE CHÉRUIT SILHOUETTE IS ESSENTIALLY NATURAL AND EASY,—APPARENTLY UNCORSETED, FLAT, BROAD BELOW THE HIPS, AND WITH A SKIRT THAT PERMITS PERFECT FREEDOM OF MOTION

LEFT-HAND FIGURE.—Chéruit, master of the sash, artfully uses it with its almost invariable accompaniment of big tassels, flatteringly to slim the rather ample figure she advocates. Here, a gray tulle sash is worn Carmen-fashion over a straight blouse of gray velvet brocade, which it holds quite flat and straight. Most original is the neck-line of the blouse, which touches the base of the throat in front and forms a deep V in back. As in sev-

eral of her models, Chéruit throws the drapery below the hips, making it a sort of flaring, much plaited tunic, in this case of gray tulle.

MIDDLE FIGURE.—Unlike the majority of designers, Chéruit uses long, shaped sleeves, frequently kimono, in her evening wraps. This mantle of beige satin embroidered in white, and collared and cuffed with marten, is one of her favorite models.

RIGHT-HAND FIGURE.—The Chéruit coat-suit closes straight and tight across the chest, has no revers, and for the collar employs only a high, tight band of fur suggesting a ruche. As in this suit of old-red ratine banded with blue fox, the basque of this Russian blouse type of tailleur flares widely, and frequently shows godet plaits each side of the back. The seaming of the blouse, and the shaped belt relieve the suit of a too bare simplicity.



On a leaf-green background is a frostwork of conventional flowers in silver threads broken by smaller patterns in brilliant colors

BROCADES FOR COAT LININGS RIVAL IN COSTLY SPLENDOR THE RICH MATERIALS FOR EVENING WRAPS

THIS fur coat, cut on the conventional lines that are good style every season, is developed in the richest of furs and materials—seal deeply banded with a dark-toned stone marten and lined with one of those sumptuous brocades which alone would make it a beautiful and expensive garment. Furriers are using for the linings of coats the same rich materials as are made up into evening wraps—as heavy, as gorgeous, as expensive. This season brocades and brocatelles have reached the extreme of costliness.

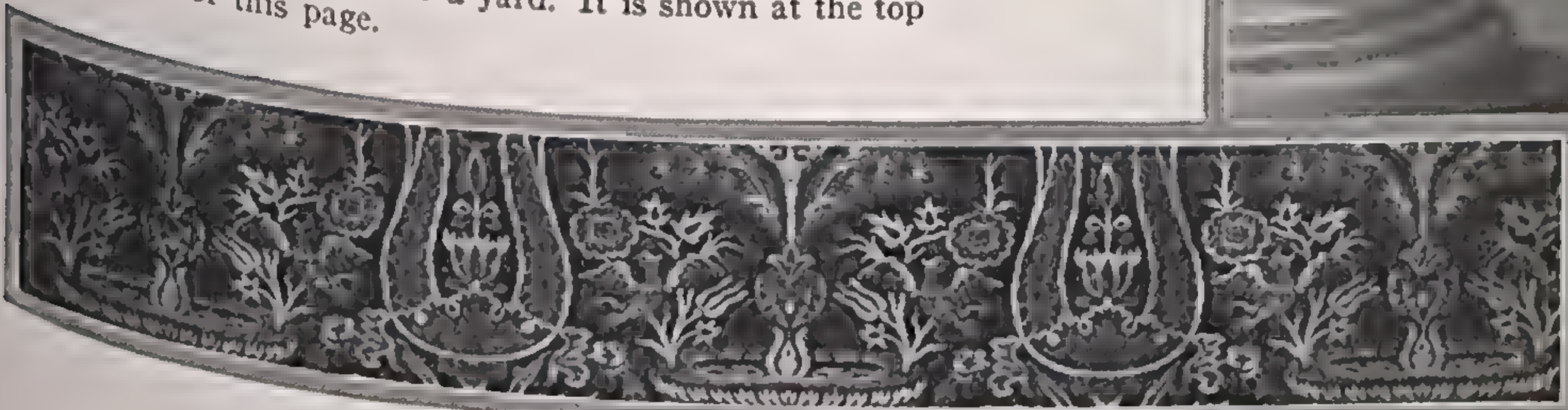
Two of the materials which our grandmothers especially favored have been revived, but the one quality for which they were especially prized has been eliminated; brocatelles and matelassés not only cannot stand alone, but would make a most pitiful attempt to maintain a soft puff.

Black, white, and colored matelassés are shown in the usual allover patterns with the old, raised surfaces. An excellent quality, 34 inches wide, can be bought for \$10.

Nearly all the favorite styles of brocatelle have a touch of gold or silver, and blaze with myriad brilliant colors. One of the richest, which yet is one of the most subdued, is white with streaks of silver, and another is a sunshiny yellow with darts of gold. This is 32 inches wide, and costs \$20 a yard. A white brocatelle with unexpected patches of grosgrain silk oddly frosted with gold is 32 inches in width and is priced at \$27.50.

Colored brocatelles, though often garish in color and pattern, really make wonderfully sumptuous and elegant wraps and linings for fur coats. Atuyer, Bianchini, Férier of Lyon have made some of the richest Egyptian and oriental brocatelles which are being retailed in New York. One with a ground either vivid blue, red, or green, is patterned with conventional birds and flowers in strongly contrasted colors and gold. This soft, heavy material, 32 inches wide and selling for \$19.50 a yard, is shown at the bottom of this page.

Another of their beautiful weaves is in pale leaf green, has a slightly duller and rougher surface, a frostwork design of silver threads which are woven into the satin, and raised sprays of conventional flowers in orange, blue, and pale gray. This silk is 32 inches wide, and costs \$27.50 a yard. It is shown at the top of this page.



Brocatelle in royal blue beautifully patterned with conventional birds and flowers in burnt orange, gold, and gray-blue



The SOCIAL ANARCHIST

THE inconsiderate behavior of the summer visitor and traveler in regard to the personal property rights of those who good-naturedly open their private places to this public invasion is a matter under discussion at many of the country houses this autumn. That the young are the greater social barbarians in this taking undue advantage of special courtesies and privileges seems to be unanimously conceded.

IN restricted colonies there are frequently especially desirable views, stretches of beach or other natural advantages that are kindly opened to visitors, but rarely does the owner yield to a generous impulse to share his property with them that he has not reason to repent so doing. They monopolize the beach at inconvenient times, or they extend an invitation to invade the grounds to their acquaintances, whom they sometimes actually take upon the house piazza, if it is unoccupied, or whom they thrust upon the proprietor or the members of his family if they happen to appear. Even the opening of paths and roads to general summer visitors is usually a source of more or less annoyance to owners because of the boisterous behavior, the propensity to explore private quarters and the untidy and destructive practices. Now and again there arises a great newspaper outcry against the alleged injustice on the part of the privileged classes in shutting the public away from desirable bits of private shore or meadow or road; but no attempt is made on the part of those who stir up class antagonisms to ascertain the reasons for the withdrawal of what, in many instances, have been one-time privileges. Indeed, tales of such abuse of courtesy could be related that would fully justify drastic measures of exclusion.

IT all begins with the children, for wherever met, the American child in any social class is conspicuously self-directed and self-centered to a degree that astonishes well-bred people of other countries accustomed, as all other nations are, to regard childhood as a period for guidance and discipline. The fact is that such codes of behavior as are imposed on the older youth of our land are mainly concerned with the current conventions of their

class in regard to specific occasions, and are neither devised to touch the fundamentals of conduct, nor to apply to general intercourse. And, as a result of such a superficial view of behavior, there is hardly a species of rudeness or an invasion of the rights of others that is not perpetrated by members of that class which seems to consider itself socially privileged especially in the out-door season—a class that apparently conceives this to be a period of legitimate license.

THERE are also more important aspects to the invasion of the rights of others than that of mere rudeness of behavior in intimate personal intercourse. But the development of the self-willed, undisciplined, thoroughly self-centered child into the lawless young man whose evil deeds are a disgrace to the best traditions of his class is perhaps logical, because he is an example of the evil wrought to one's self and others by the practice of social injustice. Sinister is also the development of the undisciplined girl who through the lax methods of her natural guardian is allowed to be a law unto herself, only later to scandalize her world.

BEYOND the individual to the group and to the nation spreads the influence of this social, anarchistic disregard of justice, and it arouses antagonism that strikes back not always wisely in defense. Reduced to its last analysis, all the social unrest which has upset values both here and in Europe, unsettled men's minds, dissipated fortunes, and deprived many thousands of workers of their means of livelihood, is found to rest upon this very question of the rights of others. And at the moment this principle is being brought aggressively to the fore in the political campaign that is now being carried on.

DOING as one pleases is antagonistic to the principles of our government, for a recognition by all of the rights of all is the foundation upon which democracies are developed. "No one liveth to himself" is a basic truth of the art of living which should be patiently expounded in every nursery in the land.



Mlle. Farzane here exploits two new modes—the latest coiffure which is simply an indiscriminate swirling of hair close to the head, and the transparency of the newest and extremest gowns



The most successful negligée Mme. Robert has created this season is developed in cherry chiffon brocaded in self-toned velvet stripes and tulips. The folds within the square décolleté and the little puffed sleeves are of the cherry chiffon, and over the whole corsage is thrown the glory of a golden scarf



The gold lace scarf is cast loosely over the shoulders, falls in broad ends in front, and in back is caught into a golden girdle, from whence it drops to the odd, panier-like drapery of the skirt



THE ROBE INTIME, WHICH FOR A LONG TIME PRESERVED ITS PASTEL COLORING AS ALMOST ITS ONLY MARK OF DISTINCTION FROM THE EVENING GOWN, NOW BURSTS INTO A GLORY OF GOLD AND CRIMSON



NOT STYLES FOR EVERY WOMAN BUT A PARTICULAR STYLE FOR EACH WOMAN IS AN UNDERLYING PRINCIPLE OF THE WORK OF THE COUTURIERS WHICH, RELIGIOUSLY FOLLOWED, ENABLES THEM TO PRODUCE GOWNS THAT CONTRIBUTE NOT ONLY TO THE BEAUTY OF THE WEARER BUT ALSO TO THE ÉCLAT OF THE OCCASION



Royal blue crêpe de Chine brocaded in the same color is used for Alice Nory's gown

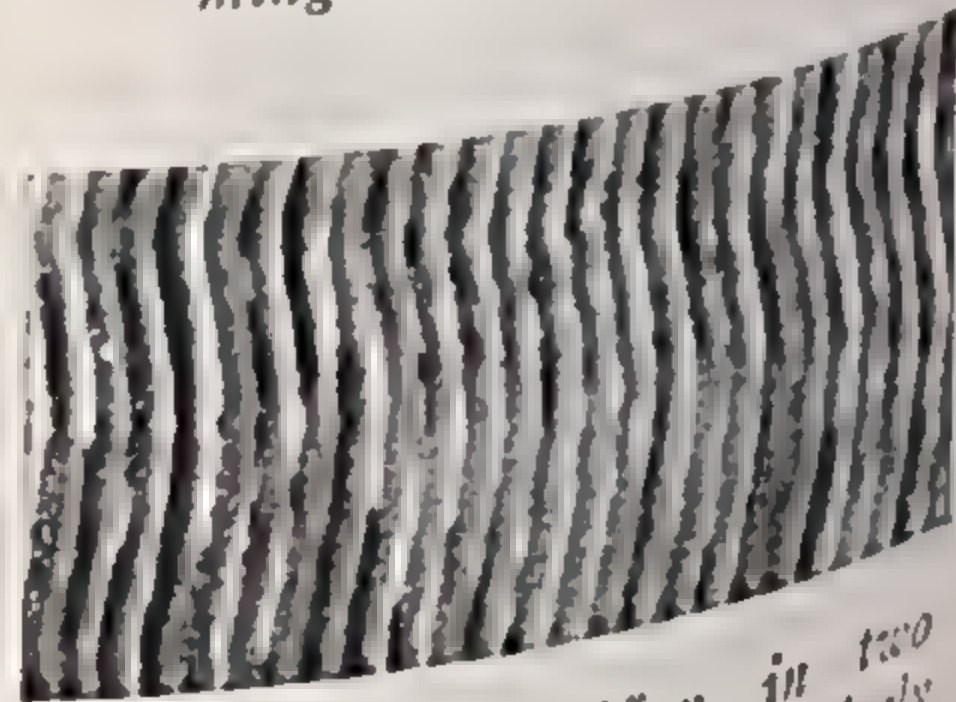
For the stately Alice Nory, Margaine Lacroix creates a queenly gown of blue crêpe de Chine richly ornamented with silver and hung with silver bead fringe—a gown well calculated to reflect the brilliancy of theatre lights



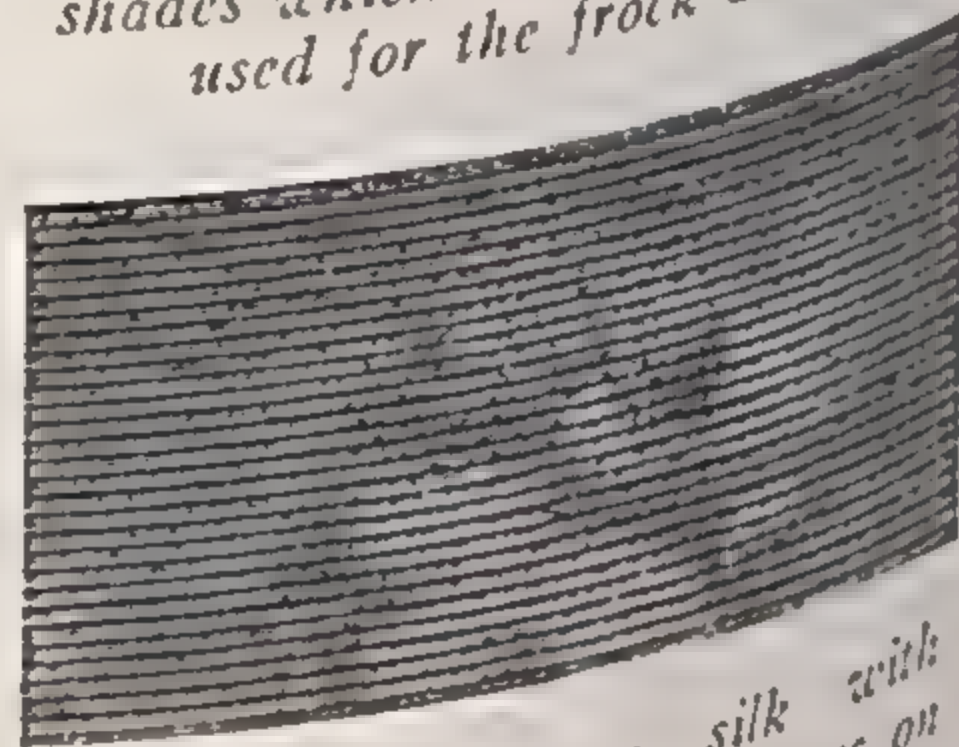
An underdress and shoulder-coat of bronze crêpe météore veiled with écru lace, a bronze ostrich feather touched with green on a hat that matches the woodsy brown of the gown, is a costume that Marjolaine commends for afternoon drives in the autumn Bois



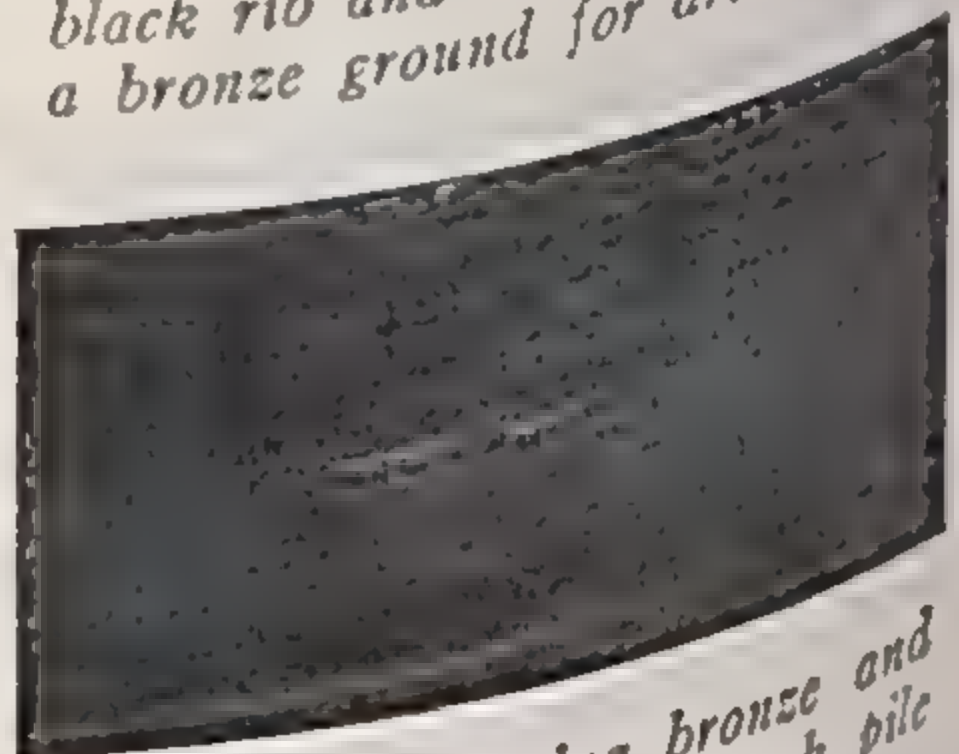
Alys Lorraine is just the type of woman to carry off the somewhat eccentric character of a suit which Premet has designed for such occasions as a morning walk or breakfast in the Bois. A most odd conceit is the cartridge trimming on the blouse



Velvet ribbed chiffon in two shades which might be effectively used for the frock above



Corded pompadour silk with black rib and natural flowers on a bronze ground for dress above



Soft velvet showing bronze and green stripes under a black pile for Alys Lorraine's frock

A S S E E N B Y H I M

The Season for Getting Acquainted—Englishmen in the Throes of a New Fashion—In New York Verily East is East and West is West

NOW comes the autumn of our content made glorious by the mild warmth of the Indian summer. The "Fall," as we poetically call it, is the American season. Our springs are brief, our summers torrid and dry, but in September we awaken to a new life. It is not a season of laborious entertaining. We are resting on our oars and enjoying what the gods have provided.

The seaside palls first, for on chill days it is a shade melancholy. One by one the great Newport houses close. Mrs. Stuyvesant Fish was one of the first to leave—almost immediately after the Horse Show. She gave her Louis XVI ball—I believe that was the epoch, if dancing in an improvised ballroom with mirror-lined walls hung with garlands of flowers and with glimpses of an illuminated garden beyond means any epoch. The Cornelius Vanderbilts followed with the bringing of "The Merry Countess" to Newport. The old Strauss waltzes and polkas are always delightful, and Maurice Farquhar, who has been singing for some years, has lost none of his delicacy of phrasing. Perhaps, after all, the old things cooked up and served with a new sauce are best. The tableaux at the Casino are also a pleasant memory. I am sure that few audiences ever gazed upon fairer pictures than those presented by Miss Ladenburg, Miss Andrews, Miss Rives, Miss Lawrence, and the gorgeous Mrs. Richard Stevens. Mrs. Belmont's dance at Easton's Beach was an echo of quite a famous affair given a few months ago at the Magic City, a Paris Luna Park, and also of a Coney Island entertainment once given in the suburbs of New York, but to which society did not take as kindly then as now.

THE PASSIFERN HUNT

The gay world is slowly dispersing. Some have returned to their country places in the vicinity of New York, others have gone to the Hot Springs of Virginia, among them Mrs. Stuyvesant Fish, who later will visit the Garisons. And speaking of the Hot Springs, a Hunt Club has been added to its attractions. The first meeting, which is called the Passifern Hunt because it is held at Passifern Farm, took place during the late summer. Under the direction of Mr. Tate Sterrett, the M. F. H., a jolly party gathered at the Homestead Hotel and, after a typical southern luncheon for which the cuisine of the hotel is famous, rode over to the farm.

GETTING ACQUAINTED

Autumn is the only season in which we become really acquainted with our friends and neighbors. At our horse shows, hunts, and amateur races there is a delightful unbending,

a species of informality which is truly most enjoyable. If we go to town it is for a little voyage of re-discovery, a trip to the restaurants or the play, and to the new hotels and the new theatres. Of course, incessantly active business men are in town every day, but they are whisked out in fast trains or motors, and leave early. Now and again we look in at the clubs, but, as a rule,



Photo by Aimé Dupont

Miss Frederika Paine, one of the all-year residents of Newport

we do not venture so very far up town. As everything will be late this year owing to the elections, it is far too early to predict anything of fashions. Besides, we are extremely conservative in these affairs.

THE FASHION REVOLUTION IN LONDON

London, on the other hand, is undergoing a revolution in dress, manners, and customs. The Unionists and the Labor party have changed much that seemed rockbound. Mufti, derby or soft hats, tweeds, and what was once called undress attire, prevail, and except on extraordinary occasions, the old afternoon costume is not worn. In the season one sees morning or cutaway black coats and top hats,



Photo by Aimé Dupont

Mrs. Alfred Wagstaff, Jr., promises us a new volume of poems and a new play

but the frock coat has disappeared. And gradually France is doing away with formality in dress. A bridegroom no longer wears evening dress in the morning or at midday.

The English newspapers are deploring this change in dress and manners, which is even having its reflex here where much less attention to formalities is observed than was ten years ago. Dinners are shorter, food is simpler, and there are fewer mysterious dishes. Even our newest hotels have caught the inspiration; we are no longer haunted by the smells of sauces and seasonings such as used to lurk in the dark corridors of certain hotels on Fifth Avenue. Stuffy hangings, heavy curtains, and ornate bric-a-brac have given way to lighter draperies and furnishings. This is a hint caught, without a doubt, from the decoration of our own homes.

WHY NOT POLITICAL HOSTESSES?

We in America are apt to be self-absorbed. We live for the present, never for the past, and we hardly consider the future. Hence other nationalities think that we are a bit careless of progress. Just now we may be selfishly absorbed in our cure at the Hot Springs, in our little neighborhood horse shows and amateur races, in the hunt, in entertaining people at our country seats, in occasional visits to town, and junketings here and there, but we really are beginning to take the future more seriously. A few of us—and more, I am glad to say, each year, particularly among the younger men—are taking the liveliest interest in politics. Mr. Ogden L. Mills is intent on going to Congress, and he will be a credit to us, no matter whether he represents our party or not. We need just such people in Washington. His wife was Miss Rutherford, a daughter of Mrs. William K. Vanderbilt by a former marriage. The Mills and the Reids have always taken a keen interest in public affairs. When Mr. Ogden Mills goes to the Continent he is always entertained by his sister, Lady Granard, one of the great political hostesses.

We should have such hostesses in this country. So far, outside of Washington, we have not seen many women take up politics and government, with the exception of those who are advocates of Woman Suffrage. In this field we find Mrs. Oliver H. P. Belmont and her eloquent and beautiful young orator, Miss Inez Milholland, Mrs. Clarence Mackay, Mrs. Philip Lydig, Mrs. Egerton L. Winthrop, and a number of others. Mrs. Bourke Cochran follows her husband's various hustings actively, and Mrs. Nicholas Longworth comes of a political family. But beyond these we have practically no political hostesses. Now, however, the fashion has been set, and there is no reason why Washington should not see political salons

(Continued on page 136)



Photo by Aimé Dupont

Miss Julia Dick, who is engaged to Mr. William Kingsland Macy



The homely hook and eye, grown to mammoth proportions, is covered with silver tissue and holds together such gorgeous fabrics as absinthe green velvet, of which the skirt of this wrap is composed, and velvet brocaded chiffon in Dresden colors which is for the sleeve draperies

When black and gold metal brocade, bands of fur, and heavy lace are used in conjunction, the result is a wrap of such regal splendor that only a woman of fine presence could wear it with impunity

A wrap diametrically opposed to the one on its left, in its youthful foundation of white satin trimmed with alternating bands of fluff, black and white marabout, and long, tapering revers, cuffs, and skirt revers of soft, white chiffon, accented by edgings of black velvet ribbon

IT IS AT THE THEATRE OR THE OPERA, WHERE

THE GOWN IS BUT HALF SEEN, THAT THE

WRAP HAS ITS MOST APPRECIATIVE AUDIENCE

WRAPS FROM FRANKLIN SIMON & COMPANY

Black and white is nowhere more strikingly combined than in plush brocaded meteor, which is a deal used for draperies. From Atuyer, Bianchini & Ferier, of Lyon, France

The French firm of Poeckès & Baunlin is showing a rich new material, suitable for wraps, with a background woven in two threads, here claret silk and gold, and brocaded in velvet and gold



A NEW SALON FOR UNIQUE FASHIONS

In Quaint Surroundings the
Lover of "Something Differ-
ent" May Satisfy Her Taste

THOUGH it is scarcely a year since Madame Bongard threw her salons open to the public, she is already regarded as an important factor in the world of fashion. The establishment of this new luminary, who, by the way, is a sister of the famous Paul Poiret, consists of several apartments in a large new hotel just off one of the main boulevards of Paris. Quaint, attractive rooms they are, furnished with the usual artistic sense of the Poiret family. So, of course, they form a most suitable setting for Madame Bongard's unique models.

SALONS AS UNIQUE AS THE GOWNS

The main entrance is through a small, square hall with walls covered in a buff paper with large blue polka dots which, just at the top of the high, wooden wainscoting, is finished by a narrow stenciled frieze of red flowers with touches of black. The buff and blue of the paper are in charming contrast to the woodwork, which is painted a pronounced gray. A double doorway leads to a larger room with woodwork in vivid green and walls covered with flowered chintz. Wooden tables, odd flower stands, and curious old chiffoniers painted the same shade of green as the woodwork, furnish the quaint room, and the last touch of completeness is the wooden bird cage hung at the daintily curtained window.

On either side this room are other suites of salons and showrooms, where are exhibited the hats, gowns, and lingerie. The latter is a branch of the sartorial art in which Madame Bongard is particularly interested, and in which she has originated some interesting and practical designs. The main showroom on the right is hung with "toile de beurre," a buff background striped with dull red, which is printed especially for the house. The woodwork is gray, the furnishings, upholstered chairs and sofas of the Louis XVIth period, with some rare pieces of inlaid mahogany. White batiste curtains embroidered in chain-stitch with a large central medallion hang at the windows. The over curtains and portières are of the same sheer material. The former are edged with a deep, pointed border of red linen, the latter are embroidered in red chain-stitch. Out of this room open the fitting rooms, papered in red and white check toile.

AN INEXHAUSTIBLE GENIUS

An artist to her finger tips is Madame Bongard. She designs all the creations of the house, and apparently her inspiration is inexhaustible, for after working over the hundred or more models which formed her collection for the autumn, she declared she only wished she had the time to design as many more. Yet so much of herself goes into each costume, and so attached to them does she become, that it is really a hardship for her to let them be taken, after they have come to her for final inspection, from her own apartments to the showrooms.

Madame Bongard really made her debut last spring, but as a matter of fact, it is this opening which is her first important showing. From the models especially photographed in her salons for Vogue it will be seen that each is stamped with a certain indescribable charm which has always set the models of this family in a class apart.

A TASTE FOR VIVID COLORS

The topmost photograph on this page shows a cleverly simple reception gown of cherry-colored chiffon with very narrow stripes of



Simple the outline of the frock, but the coloring

is a rich cherry, black, and commingling of gold



An originality eminently Poiret-esque distinguishes this evening gown

One marvels that anything so simple can be so unique as is this demure wrap



Every designer attempts an interpretation of the military costume—Madame Bongard's is in green velvet, gold braid, and brass buttons

(Continued on page 104)

CORSETS EXTREME IN CUT AND BONING WHICH YET DEVIATE FROM THE
CONVENTIONAL ONLY ON THE SIDE OF NATURALNESS, HEALTH, AND BEAUTY



A boneless corset of hand-woven elastic gives all the support a slim figure requires, keeps the waist-line trim, and molds a graceful form. The stout woman will wear it under her boned corset to reduce the hips and thighs

A corset in which cut, boning, and material combine to make a most pliant mold and give the essential uncorseted effect. The hand-woven silk or linen tricot not only is exceptionally supple, but also makes a pretty corset

For the very little maid has been designed a corset in which a few well-placed bones take the place of steels and laces. Sportswomen have made it popular for athletics and as an undress summer corset

MODELS FROM MME. SCHWARTZ

A model of figured satin, in white or colors, cut with exceptionally wide side gores to allow comfort and great freedom of motion. It also avoids that appearance of hardness over the hips which a too much boned corset often gives

A model that extends only high enough to give roundness and trimness to the waist-line and just low enough to give a soft, unbroken line along the hips. The top is cut to give the ease so many extremely low corsets deny

SEEN in the SHOPS

Gowns and Wraps New in Styles and Colors—The Latest Phases of the Indispensable Blouse—Utility Plus Beauty in the Intimate Part of the Wardrobe

FROM among the many attractive afternoon gowns of soft materials displayed in the shops, the two models shown in the lower corner have been chosen as representative of certain new fashion tendencies.

The gown on the right is made up in crêpe de Chine in Benjais blue, a new shade somewhat resembling Copenhagen. The yoke, deeply rounded in front and V-shaped in back, the high-standing collar, and the revers are made of a prettily patterned shadow lace. The revers are veiled with blue chiffon which is also used to form a shallow yoke over the deeper one, and over both is lapped a V of elaborate Bulgarian embroidery buttons. These buttons reappear on the revers and at the wrists of the long, leg-o'-mutton sleeves, which are set in at the armhole of the lining. The waist is so cut as to continue over the shoulder, and is there finished with a small tuck of the material.

The accordion plaited skirt of the crêpe de Chine is kept from flaring unbecomingly by a straight band of the material, slightly draped, which starts a

trifle above the knees in front, but which, as it extends to the back, drops lower and is at last joined at the hem by more of the amber buttons like those seen in front. The dress fastens down the back and the slightly raised waistline is encircled by a crushed belt that terminates in back in a pump bow. This model may be had in taupe, gray, or black for \$45.

A NEW STYLE AND A NEW COLOR

The afternoon frock on the left is developed in another of shades—mahogany, it is called, but it is really more like a deep, dull, crushed rose. The waist is quite simply made of crinkly French chiffon with tiny tucks which extend well over the seams of the long sleeves, which are set in the armholes of the lining. This is an excellent way in which to give the kimono effect to

a sleeve and yet permit a freedom of motion that has heretofore been impossible. A guimp of fine net, a row of small rhinestone buttons, and narrow bands of shadow lace, combine to form the collar and yoke. Folds of charmeuse in the same mahogany tone band the seams on the waist. The flat, em-



Still another phase of the Robespierre collar and the double frill on a nicely tailored blouse



The kimono shoulder is retained, but greater arm freedom is made possible by setting the sleeve in the armhole of the lining

The confining draped band as used on this mahogany-colored dress is one way of holding the plaited skirt from flaring unbecomingly



Marabout forms a pretty, light, and warm trimming before fur time arrives

broidered panel of charmeuse, which commences about five inches above the waist and continues down on the chiffon pan-
nier of the skirt, is worked in the same toned silks as the frock. Small rhinestone buttons drop in a straight line from one of the motifs on the panel, and thirty more of the little brilliants outline each side of the straight, charmeuse underskirt. A panel similar to the one in front, but unembroidered, is laid down the middle of the back, and the belt is finished with the ever popular pump bow. This dress may be had in any one of several colors for \$55.

FOR CHILLY AUTUMN EVENINGS

There is now sufficient chill in the autumn air to warrant the adding of some extra warmth to the evening wrap even before furs are actually needed. Marabout lends itself most effectively to this end, especially in the wrap shown in the middle of the page. Copenhagen blue charmeuse, cut on the kimono style, is slightly draped at the waist in front where folds are held in place by an elaborate frog. The fullness in the back is shirred onto a cord which is placed so as to simulate a high waist. The large shawl collar of natural colored marabout forms in front a broad band that outlines the coat. A deep cuff of the trimming finishes the roomy elbow sleeves. Old-gold charmeuse is harmoniously used as a lining for this blue wrap which costs \$40. For the

same price it may be had in rose lined with silver, taupe with shell pink, or turquoise blue or black lined with white.

MORE BLOUSES

An attractive feature of the white crêpe meteor blouse shown in the upper corner of the page is the modified Robespierre collar which lies perfectly flat in the back and is deeply pointed in front. A shallow yoke across the back extends over the shoulders and holds in place the gathers, back and front. The opening is in the middle of the front box plait, down which run eleven little pearl buttons, and on either side of which spreads a wide frill of accordion plaited, hemstitched crêpe meteor. A smaller frill outlines the deep, stitched cuffs of the long sleeve. Price, \$5.95. This model comes in navy blue, gray, and black crêpe de Chine.

A sheer white blouse, well made and tucked by hand, is always smart. Such a blouse, with fronts and back closely pin-tucked in V-shape, sells for \$5.95. Entredeux is used to join the shoulder and armhole seams. The standing collar and deep cuffs are of the material tucked around instead of lengthwise, and both are simply finished by a hem. Small pearl buttons and hand-made buttonholes fasten this blouse at the back. Frills and jabots might easily be adjusted if a less severe appearance were desired.

SIMPLICITY IN NEGLIGÉES

The figure in the middle of page 50 illustrates an inexpensive negligée. The large collar fits snugly at the neck and continues to the high, semi-fitted waist in surplice lines. There the left side laps over and fastens with a hook and loop. The collar, the three-quarter, set-in, flowing sleeves and the front opening are buttonholed with self-toned silk. In rose, pink, blue or lavender, this tastefully made model of albatross may be purchased for \$5.45.

The shop that sells this negligée is showing a perfectly straight throw model of albatross in several different colors. It hangs in good lines from the shoulders and is buttonholed around the collarless neck, the three-quarter, flowing sleeves, and down the front. The price of this easy-to-slip-into model is only \$2.95.



An imported combination, daintily designed, that unites petticoat and drawers with a minimum of material

A CLEVER COMBINATION

A buyer of underwear for one of the well-known shops has returned from France, bringing with her many original models in undergarments. The topmost figure on this page shows a three-piece combination of an excellent quality of sheer lawn. The corset cover has five rows of Valenciennes insertion down the front and back, and is held in place at the round neck and armholes by wash ribbon drawn through eyelets onto which is whipped a lace edging. A high waist effect is produced by a broad scalloped band and a narrow band of

lace. The novel feature of the model is the panels back and front. These are trimmed with rows of insertion, at the fourth one of which the panel falls loose so that the opening of the drawers is completely concealed and the general appearance is that of a very lovely short petticoat. The drawers portion is lace-trimmed, be-ruffled, and be-ribboned in a pretty fashion. Price, \$12.75. Other original models have been imported, and all are finished with the same daintiness.

A Charming Woman Down In Maryland

—a woman of the world—writes us: "I can sit here in my own room and discover not only what is new, and what to wear, but also how to purchase it from the Fifth Avenue shops, without stirring. No battling into ill-tempered stores—my shopping is done for me better than I can do it myself."

This woman patronizes Vogue's Shopping Department.

Have you?

If you were going to buy a rare gem you would consult a connoisseur.

The Vogue Shopping Department

Why not then have your shopping done by a connoisseur?

Women of good taste who are constantly in and out of the shops become wonderfully discriminating. Such women stand ready to fill your smallest—or your greatest—request.

Perhaps the question of a winter suit is puzzling you, perhaps a hat, or perhaps it is a wedding present you wish you were in New York to buy. We will gladly purchase it for you. Write for it to-day to

Those who are sufficiently slender not to require a heavily boned corset will be interested in the model sketched in the lower corner. It is made of an excellent quality of pink treco cut with a low bust. The skirt extends well below the hips and is held securely in position by two sets of double, silk elastic garters. An uncorseted appearance is obtained by having only one bone on each side of the front, two over the abdomen (one of these, by the way, is lined with pink plush), and two more in back. Thus perfect freedom and sufficient support are assured. Narrow, pink silk braid, the exact shade of the material and the garters, neatly finishes the top of the corset. These corsets are made up in only the one color, pink, and in the one material. Price, \$20.

NOVEL SKIRT HANGER

"Something different" in the way of a skirt hanger is sold by a small shop that makes a specialty of combining art with utility. These hangers are charmingly gotten up and would serve as an attractive gift. The skirt is held by two small metal clasps which, in spite of their daintiness, take a very firm grip. Two pieces of broad, white silk braid, run through two yellow metal rings, are attached to the clasp. The hangers are in two pieces and so accommodate themselves to closet room and packing. A quaint, hand-painted card with an appropriate little verse is tucked into each box. They sell for 50 cents each.

RUGS MADE TO ORDER

Everyone furnishing a home is confronted with the necessity of obtaining suitable floor covering, and as a harmonious ensemble is essential, the necessity is frequently a difficulty.

A firm whose slogan is "You choose the colors and we'll make the rug" has done much to solve this problem. The use

Another method by which one can buy rugs from this firm is to indicate on the manufacturer's regular scale of colors the desired combinations. This same firm has, of course, many lovely rugs all ready made up in every size from 3 x 3 feet to 16 feet in width, and all up to these "ready-to-use" rugs are sent upon request, and among them one is sure to find several that fit into the various schemes of room decoration.

The material used in these rugs is all ways of the best. The rugs lie flat on the floor, are reversible, and soft to the tread. A good special rug which is meant to take the place of the much admired Navajo is woven by the Navajo, while it is heavier than the Navajo, it is much less in price. A natural camel's hair rug called the "Cairo" is exceedingly durable and will stand any amount of exposure without losing its texture and color.

A FLEXIBLE HAT

A tailored hat appropriate for outings of any sort is made of white fur felt. This model fits the head snugly, as the felt is unusually soft. It is round, but as it is perfectly flexible, it can be turned and crushed into whatever shape is most becoming. Price, \$8.

The hat requires but little trimming. A cord and tassel of heavy silk tied in a bow on the side makes an excellent and sufficient finish. These are made in black, white, and in many colors for the price of 75 cents each. Quills are always appropriate for the tailored hat, and cost from 50 cents upward, according to the quality and length. A more elaborate trimming is the pheasant wing which may be adjusted either in the front or on the side. Price, \$2.

A DUTCH DUSTING CAP

One of the large city stores is showing a dusting cap made from fancy colored handkerchiefs that is both practical and becoming. A Dutch effect is obtained by gathering in the back to fit closely to the head and plaiting the material around the face into a straight, turned-back band formed of the hem-stitched handkerchief border. Price, 15 and 25 cents each.

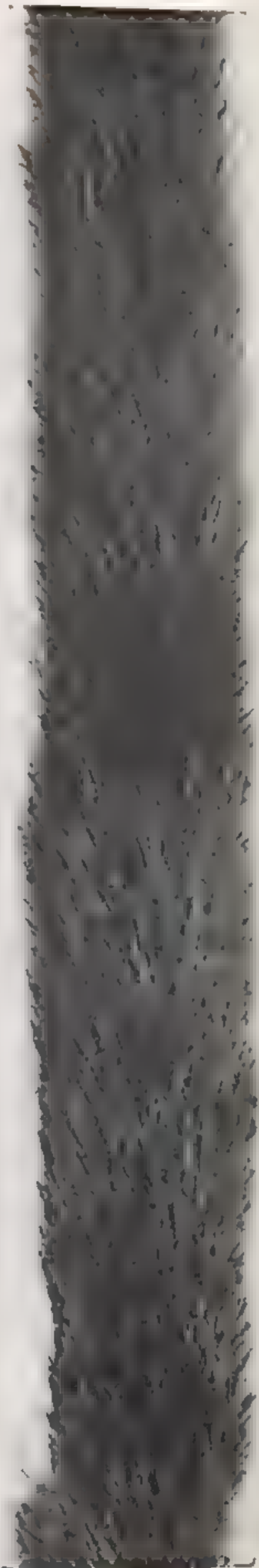
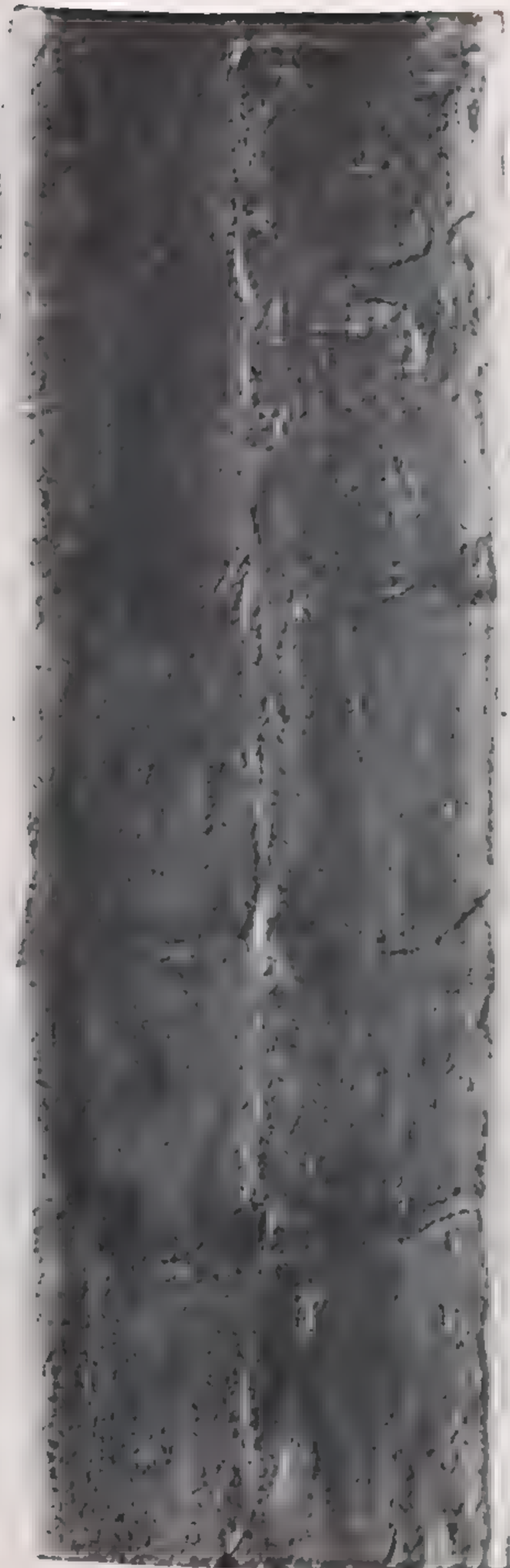
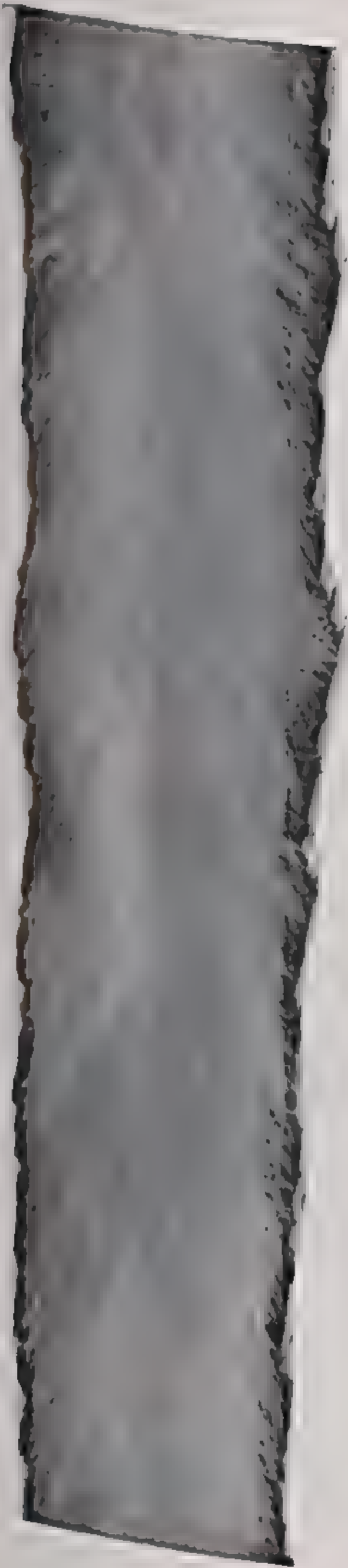
Do not miss page 8. If this is a borrowed copy of VOGUE, page 8 is printed especially for you.

A rest robe, inexpensively but tastefully made, of albatross, buttonholed with self-toned silk

of specially made rugs in harmony with the decoration of the room is a recent development, particularly for summer homes, bungalows, and apartments. This firm has made it possible for one to get exactly the effect that is desired and by the easy means of an exchange of samples. If samples of the prevailing colors in a room are sent to the manufacturer, they are matched and samples are made and sent to the customer, so that they can see in miniature what the rugs will look like when finished. By this method one can make sure of the color and quality, so there is small chance of getting something that will prove unsatisfactory.



Bones, few and well placed, and a general excellence of finish characterize this corset for the slender figure



Banding of the finest skunk one and one-half inches wide sells for \$8 a yard

A one-and-one-half-inch width of white coney may be bought for \$1 a yard

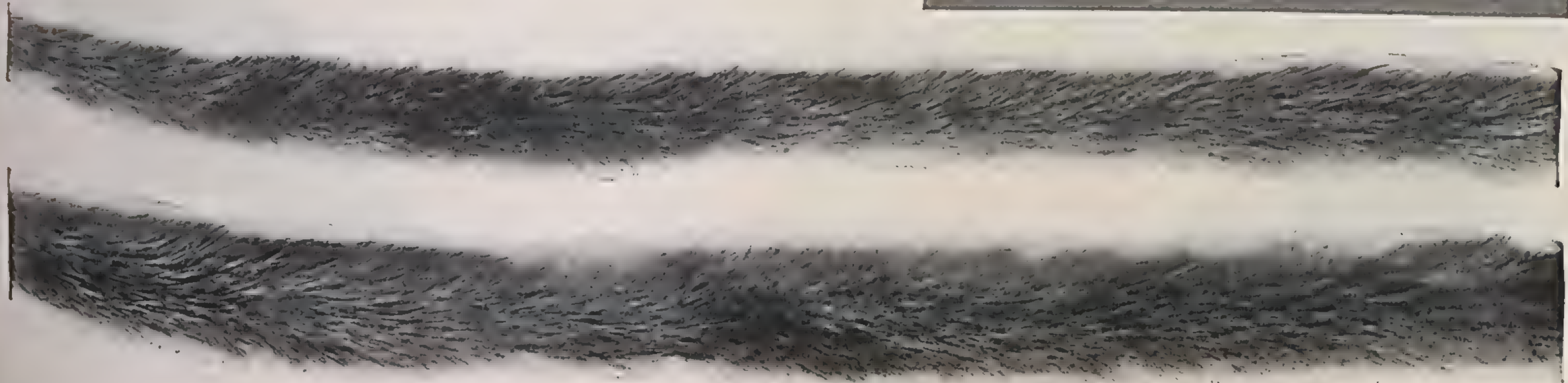
A lovely quality of moleskin for dress banding costs \$8.50 for a six-inch width

HERE IS A TYPE OF DRESS THAT ADMITS
OF MANY VARIATIONS IN MATERIAL AND
COLORING ACCORDING TO THE KIND OF
FUR SELECTED FOR THE TRIMMING BANDS

A band of mink tail for neck and sleeves costs \$3.50 a yard

A half-inch band of muskrat may be purchased for \$1

In a season when fur is an almost ubiquitous trimming every woman will desire at least one fur-trimmed gown. This model was of white chiffon trimmed with bands of ermine which were caught at intervals with circlets of pastel flowers



SHOWING HOW WE MUST BE SHOD THIS AUTUMN IF WE WOULD PUT OUR BEST FOOT FORWARD—BOOTS AND SHOES HAVE CHANGED ONLY SLIGHTLY, BUT EVENING

SLIPPERS RIVAL THE RAINBOW IN COLORING, AND BRIGHTLY-COLORED HEELS, WHICH ADVANCED SO SLOWLY TO POPULARITY, SEEM TO HAVE "ARRIVED"



*A fur set that shows true artistry—taupe chiffon froths from a large neckpiece and muff of moleskin, from the dark, velvety depths of which glimmer large, silver roses.
Designed by Estelle Merzhon*



The steel-buckled Colonial shoe of patent leather, with the exception of the fancy toe cap, remains the same as last year

In this satin evening slipper, the heel matches in color the striped edge and the backing of the rhinestone buckle

The black patent leather dress boot with a gray cloth top, pearl-buttoned, retains the favor it won last winter

A rather fanciful dress shoe of black patent leather and black and white striped silk for afternoon wear

This harlequin satin evening slipper with its rhinestone buckle is now seen in a variety of color combinations

A good style, buttoned, walking boot of dull black calf, with an exceptionally well cut last and Cuban heel

FOOTWEAR FROM J. & J. SLATER



SEEN ON THE STAGE



Photo by Moffett Studio
Florence Reed in the rôle of an
ingenue adventuress in "The
Master of the House"

The Provincial Flavor of the Early
Autumn Productions—The Real Sea-
son for the Native New Yorker Starts
When Mr. Drew Opens The Empire

By CLAYTON HAMILTON



Copyright, 1912, by Charles Frohman

The artist and his model in Augustus
Thomas's new play. Frederick Perry
as Duncan Coverly and Gail Kane as
Louise



José Collins in "The Merry
Countess," so far the best of
this season's musical comedies

THE first point that may be noticed by the metropolitan reviewer when he resumes his career of theatre-going in the latter half of August and the first half of September is that the audience, in that unseasonable season, is very different from what he is accustomed to in the middle of the winter. He looks about the house, and (except for the somewhat disconsolate countenances of his fellow critics) he looks in vain for a familiar face. The people everywhere about him are quite evidently not New Yorkers. Indeed it may be said that, when the theatres open, all New York is still away, and that all the rest of America that has a little leisure has come for its vacation to New York. The theatres draw their patrons from this transient population, and Broadway assumes the aspect of a one-week stand. In this peculiar season New York is really a "road town"; and the astute managers supply it with the sort of play that is intended as a "road" attraction. Hence, in the plays of this preparatory season, the reviewer is doomed to note a certain crudity of humor, a certain over-emphasis of primary emotions. Those finer and more subtle plays, which require the appreciation of the most subtle audience, must wait until New York itself returns from elsewhere and resumes its round of theatre-going. The visitors from Omaha and Oklahoma might not enjoy Maeterlinck or appreciate Pinero: this, apparently, is the maxim of the managers. Yet, in attending the early productions of the present season, the critic was a little led to wonder if the managers had not aimed below the taste of even those tourists who look upon Grant's Tomb as a worthy work of architecture.

One habit of the managers at the outset of the year is commendable from many points of view—the habit, namely, of presenting for a week or two some

successful play of the preceding season, in order to show it to the tourists from out of town before it is sent upon its travels. This gives the piece the best of advertisements; for a visitor who has liked it in New York will carry word of it to his home town and advise his friends to see it when it comes.

In pursuance of this policy, "Bought and Paid For," "Bunt Pulls the Strings" and "Disraeli," were resumed in August; and it should perhaps be noted, as they go upon their travels, that they deserved this cordial sending off. Certain musical comedies, like "The Pink Lady" and "The Siren," were also reproduced in August. Both of these were prettily tuneful; and "The Siren" has the rather rare advantage of telling a coherent story.

As usual, the signal for the real season to begin was given by the reopening of the Empire Theatre with Mr. John Drew in a new comedy. Mr. Drew's social following is such that he calls a large number of New Yorkers back to town to greet him at his annual opening; and many of these remain subsequently in the city and afford an audience for further plays. The pieces that followed Mr. Drew's reappearance this September must await consideration in the next number of this magazine. For the present we are required to converse about the comparatively paltry offerings of that provincial season when New York takes on the aspect of a one-week stand.

"READY MONEY"

OF all the comic pieces of the early season, by far the best is "Ready Money," by Mr. James Montgomery. This melodramatic farce enjoys the merit of a basic theme which is both fresh and entertaining. This theme may be stated generally in the form of the proverb, "To him that hath shall be given"; more particularly, the idea is that any one may easily make money if he has it already, and that the strongest asset of a corporation is the confidence of the stockholders in the solvency of those who are conducting it.

The hero, Stephen Baird, is down and out. He has invested all his money—ten thousand dollars—in a Western mining claim; and he has not been able to sell sufficient stock to work the mine and to discover whether it is rich or not. James E. Morgan, the wealthy owner of the adjacent mining properties, has loaned him money with Baird's mine as the security and is about to gobble up the hero's investment at the expiration of his note. Baird is very melancholy on New Year's Eve, and refuses to join a holidaying party, even though it includes his fiancée, the wealthy Miss Tyler. In this predicament the hero falls into association with one Jackson Ives, an apparently wealthy person whose social status is, however, vague. Actually Ives is, as he describes himself, "the greatest counterfeiter in

the world." He hands the hero fifty counterfeit one thousand dollar bills, and tells him that if he will merely show these to his friends (without making any attempt to pass the worthless money) they will immediately subscribe for large allotments of his stock.

This procedure (with certain misgivings) the hero follows. He flashes the false roll of fifty thousand dollars before the eyes of his intimates, and they tumble over each other in the effort to invest in his mining stock before the price advances. They telegraph news of this apparent opportunity to their friends in other cities; and checks begin to pour into the hero's pocket by every mail. At this he suffers an ethical reversion, and endeavors to return the money, which he deems he has collected on a false assumption; but his friends regard this new mood as an effort to squeeze them out of a good thing, and demand that he shall retain the money that they have invested in his mine. They even threaten to appeal to the courts to compel him to keep their investments.

But meanwhile the hero's partner in the West, encouraged by the sudden flood of subscriptions for their stock, has recommenced active operations and has discovered a rich vein of gold. By this intervention of the long arm of coincidence the over-trustful investors are assured a large dividend upon their money, and the hero is enabled to marry the girl who till then has been kept wavering by his business perturbations.

This clever farce is briskly handled; and its transition into melodrama is conducted without any disruption of the mood of laughter. Its main merit of course is the originality and vivacity of its basic theme. But it carries sufficient characterization to distinguish the hero and several of the other actors as individual and living beings; and there is a real humor in many of the lines.

This amusing piece is thoroughly American in its zest and its slangy affability. It is also distinctively American (if we may be pardoned the remark) in its airy toying with the ethics of commercial honor. A good case, of course, is made out for the hero, who, on the one hand, is evidently tempted beyond his strength, and, on the other hand, quite strictly keeps within the letter of the law. But to laugh amiably at financial jugglery is an aptitude for which our American audiences seem, at the present time, more easily fitted than the audiences of any other country. In this connection, however, the critical observer should remember that that strictness of ethical integrity which is demanded rightly of the serious drama cannot logically be exacted in the irresponsible domain of farce. "Ready Money" is too laughable an entertainment to launch anyone on a career of counterfeiting; and it should be classed among those compositions that are great good fun.

"LITTLE MISS BROWN"

"LITTLE MISS BROWN," a farce by Mr. Philip Bartholomae, author of "Over Night," stands clearly on a lower level of achievement. The initial idea of this comic composition, though very old, is excellent; the fault lies in a paucity of invention in the development of this idea.

Little Miss Brown, owing to a series of accidents, arrives unattended at a provincial hotel at what (in that town) is regarded as a startling hour of the evening. She gives her actual name to the day clerk and is refused a room. But when the fat and affable night clerk assumed dominion of the desk, she accepts a suggestion from the colored porter and gives the name of Mrs. Dennison. She is assigned at once to a suite that has been ordered in the name of Dennison, and goes to bed.

In this suite it has been the intention of a certain Mr. Richard Dennison to meet his wife, who is to join him from another direction. Arriving, and being told that Mrs. Dennison is now asleep, he goes to bed in another room of the apartment. Only at breakfast does he discover that he has shared the suite of rooms with Little Miss Brown, the innocent intruder. At this moment, his wife arrives, having been delayed upon her journey; and this Puritanical spouse is flung at once into an apparently justifiable passion of jealousy. The situation is complicated by the fact that Mr. Dennison's aunt and uncle have come to the hotel to settle a bonded fortune on their nephew in recognition of his happy married life, and by the further fact that a theft of jewelry, which has actually been committed by the chambermaid, is ascribed circumstantially to the heroine. Little Miss Brown, besides, has personal troubles to encounter; for her fiancé, discovering her in a compromising situation, deems her to be false, and in consequence she transfers her affections (quite justly, be it said) to another and more trustful man. In the end, these various complications are resolved to a reassuring termination.

The first two scenes of this play are taken up entirely with exposition, and each of them might be summarized succinctly in a single sentence. The author seems lacking in the imagination necessary for a fruitful development of his traditional idea. The figures in the farce are merely types and never breathe the breath of characters; and the lines are lacking both in humor and in wit. The result is a sense of thinness and dullness, which increases as the piece drifts on. "Little Miss Brown" may do well enough upon the road; but it lacks that nimbleness of agile wit which is necessary to a farce that shall please the experienced theatre-goers of New York.

"THE MERRY COUNTESS"

OF the musical pieces of the early season the best, without question, is "The Merry Countess," an up-to-date revision of "Die Fledermaus," of Johann Strauss. The book of the present version is the work of Miss Gladys Unger, with collaborative lyrics by Mr. Arthur Anderson. The music of "Die Fledermaus" has been amplified by the interpolation of various other composi-

would look startling anywhere but in the theatre. In other words, he seems, in designing his dresses, to fix his eye always on his audience.

"The Merry Countess" tells a fairly coherent story, but it would be profitless for the magazine reviewer to dwell upon the details of its intricate and laugh-provoking plot. Miss Unger's lines have unctious, and occasionally sparkle into wit. Her cleverest endeavor is a satire of the present prison system, effected by the exhibition of a jail where all the

sible for whatever work, whenever written, he chooses to disclose upon the boards.

The present piece is very weak as drama, and must be regarded mainly as a mass of talk. The talk (of course) is nicely worded; but nearly all of it says undisputed things with a solemnity that seems uncalled for. Ever since "The Witching Hour"—that finest of all plays yet written in America—Mr. Thomas has displayed a tendency to regard himself less as a dramatist than as a teacher and a preacher. This decision has been unfortunate for his art. Mr. Thomas is an admirable playwright (we have at present in America no better); but his philosophy, though wholesome, is commonplace, and his preaching is not profound.

There is apparently no single theme to be extracted from "The Model," for the conversation wanders here and there; but there is at least a central story, and this story is conventional. A French novelist, who is a member of the Institute, advises an American painter, who loves his model, not to marry the girl, but to arrange an illicit relation with her and to marry for convenience, a girl of wealth and social position, whom he does not love, but who, in the practical sense, may be of service to him. This the purer-minded painter refuses to do. The French novelist subsequently discovers that the model is his own long-lost daughter, and, repenting of his "wisdom of the world," thanks the painter for the stand that he has taken in defence of what is called conventional morality.

This simple and expected story is embroidered with many conversations about this and that, in the Olympian manner that Mr. Thomas has assumed since he took to preaching *ex cathedra*. The most notable of these essays sets forth a distinction between the naked and the nude in art; but the author has underestimated the education of New York if he deems this disquisition at all necessary at the present day. It is true that a dramatist should never talk before his time; but it is also true that he should never talk behind it.

The plot of "The Model" loiters along in a leisurely manner instead of advancing with the masculine march of drama. The piece discloses only a single living character—that of the French novelist, a part that is admirably portrayed by Mr. William Courtleigh. The dialogue is finished and has that tone of distinction which we expect from Mr. Thomas; but all the talk seems summarised by the Shakespearian phrase of "much ado about nothing." It takes more than tall talk to make a play; and no one knows this better, after all is said, than the successor of the lamented Bronson Howard as the dean of American dramatists.

"THE PERPLEXED HUSBAND"

MR. JOHN DREW opened the veritable New York season with a four-act comedy by Mr. Alfred Sutro entitled "The Perplexed Husband." Mr. Sutro is one of the wittiest authors who are writing for the English stage to-day; but this latest of his efforts must be ranked lower than several of his preceding pieces. The trouble is that he wavers between the mood of serious drama, lesque and the mood of difficult for the auditor to determine precisely in what mood of mind he is expected to approach the scene that is to be set before him next. This confusion of the momentary mood results in a final confusion of impression; and the spectator comes away from the theatre as perplexed as is the husband in Mr. Sutro's comedy.

In the main, the piece seems designed as a satire of the feminist movement in the



Elizabeth Nelson in "Ready Money" at Maxine Elliott's Theatre

tions by the wizard of the Danube. These have been selected and arranged by Mr. Melville Ellis, whose taste is also to be discerned in the costumes of the women members of the company. Of the great merit of the music of the master of the waltz it would be impertinent, in these latter and less tuneless years, to speak in any terms but those of reverential praise. The whole soul of gay Vienna seems to have expressed itself in the merry dancing measures of the all-but-classic Strauss. In "The Merry Countess," the "Beautiful Blue Danube" is sung anew, and it falls upon the ear like some wistful memory of that sweet time when we were seventeen.

The costumes devised by Mr. Ellis are (if one may venture the opinion) less meritorious than his arrangement of the music. Mr. Ellis is enamored of pale tints and filmy draperies; his colors (being mild) are easy on the eye; but he seems to lack the sense of line. His designs are sophisticated, and not simple, in their drawing. His dresses are of the stage stagey, and

prisoners are sedulously treated like the guests in a first-class cosmopolitan hotel. The piece is, on the whole, well sung and adequately acted. The best performance is that of Mr. Martin Brown, who cleverly acts the part of a weak-witted aristocrat and also contributes the most delightful dancing of the evening. The athletic agility of Mr. Brown is a thing to wonder at, and his dancing also exhibits a fine feeling for the subtler axioms of art.

"THE MODEL"

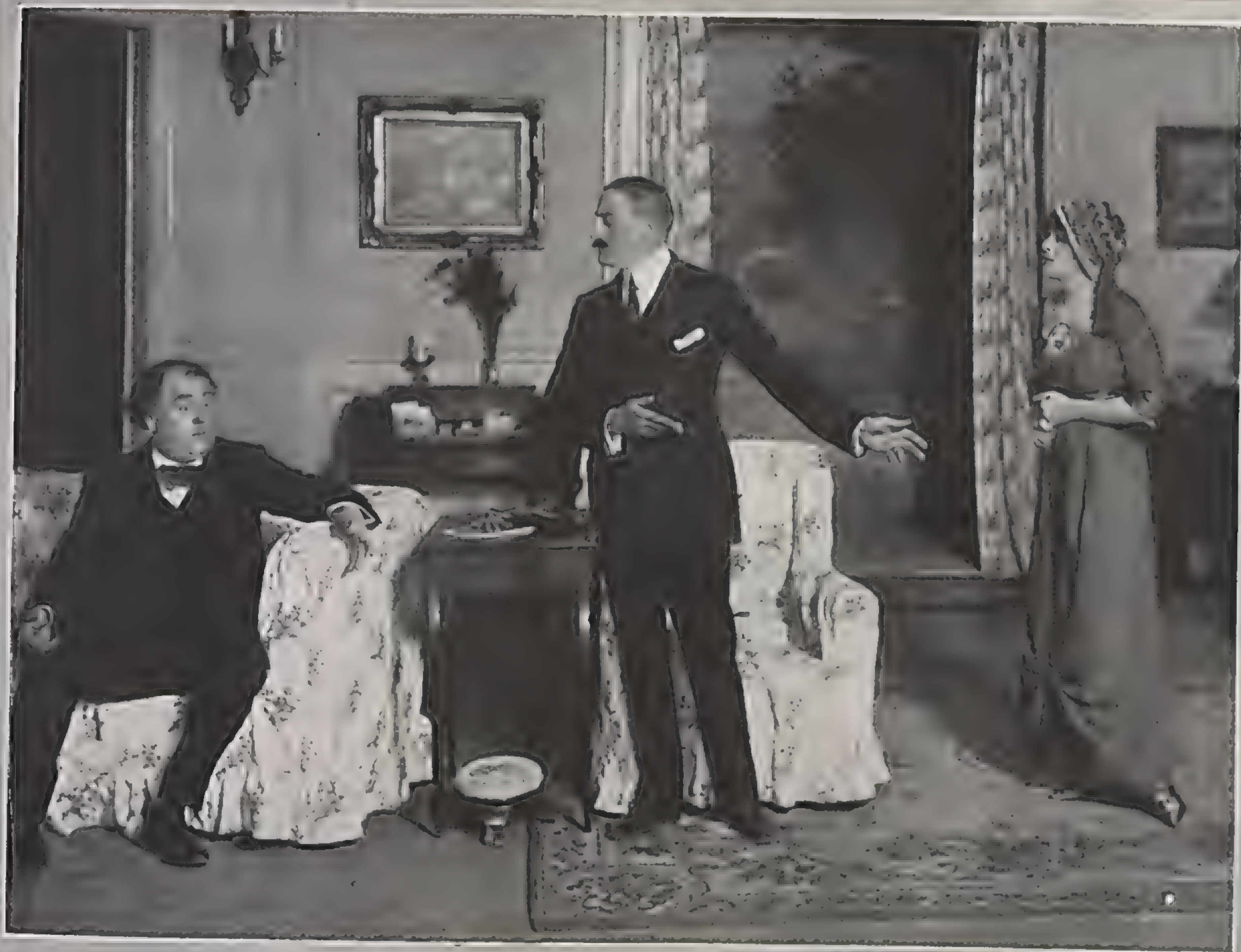
THE name of Augustus Thomas has become one to conjure with; and a new play by this leader of our American stage has come to be looked forward to as an event. It is therefore with a sense of disappointment that the critic must record that "The Model" is a very bad play. Mr. Thomas has confessed that "The Model" was conceived and written several years ago and has ever since lain idle in his trunk; but an author in his supreme position must be held respon-

England of to-day. An amiable tea-merchant of commonplace intelligence—his name is Thomas Pelling—returns from a somewhat lengthy business trip to discover, installed in his household, a windy dealer in tall talk named Clarence Woodhouse and a champion of the "rights of women" named Mrs. Elstead. These parasites are members of the "League for Women," and they have converted the easy-minded Mrs. Pelling to their "cause." The result is that the tea-merchant finds himself coldly received by an "awakened" wife who refuses any longer to be a "doll," a "plaything," or "the leading lady in his harem." Mrs. Pelling confesses that she has lately seen "A Doll's House," and now, like Nora, conceives her husband to be a stranger to her. In token of this, she has moved her things upstairs.

Mr. Pelling is not a student of Ibsen and does not know exactly what to do; but his wise sister, Mrs. Margel, gives him sage advice. In consequence of her counsels, he pretends to accept the teaching of Woodhouse and his female followers, and invites into his house a yearning and poetic-souled typewriter whom latterly he has dismissed from his office for inefficiency. This girl, who calls herself Kalleia and has a yearning to go to Athens, is, in her sentimental poetising, the exact reverse of the "strong-minded" women by whom Pelling finds himself surrounded. Kalleia wears pretty clothes—an æsthetic habit which Mrs. Elstead deems an error; and Kalleia herself is not without attraction for the eye.

Mrs. Pelling becomes jealous in the old, old way over the installation of this attractive intruder, and her jealousy affords her husband several opportunities for sage sermons concerning "the independence of the individual." Mrs. Pelling has moved her things upstairs; so why should she care if Mr. Pelling devotes his leisure hours to the endeavor to convert Kalleia to the "cause"? Thus the deadlock rests, until Kalleia (financed by Mr. Pelling)

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Hubert Druce, John Drew and Mary Boland in "The Perplexed Husband," Mr. Sutro's new play, which offers a lively discussion of the feminist movement

sets forth with Mr. Woodhouse on a platonic elopement to her dreamt-of Athens. Mrs. Pelling then regards Mrs. Elstead as an encumbrance, and, having expelled the "strong-minded" woman from her household, returns with smiling tears to Mr. Pelling's arms.

This satire of the extravagant vagaries of the more emphatic champions of the feminist movement is sustained by many sound arguments upon the other side, which are put into the mouths of certain of the characters. The dialogue offers a lively discussion of this present pressing question, pro and con. But the mood of the whole play, as has been said, remains uncertain; and, in the last two acts, the dramatic progression is halted for the sake of talk. Mr. Sutro has written better plays than this, and Mr. Drew has shown his admirable artistry in more life-like and ingratiating parts.

"THE MASTER OF THE HOUSE"

AMONG the serious plays of the preliminary season, the first to be produced

was "The Master of the House," a somewhat crude production that is announced as the effort of Mr. Edgar James. Nobody (apparently) has ever heard of Mr. Edgar James, and there seems to be a possibility that the name is but a pseudonym. The programme assigns credit to a German drama as the suggestion of the present offering, and ascribes the artistry of the production to Mr. Julius Steger.

The piece is journalistic in its theme. A rich, retired merchant, named Frederick Hoffman, has grown bored with the precise and excellent housekeeper whom he married in his struggling years. His wife, to lessen the labor of her domestic task, engages as assistant a pretty and ambitious girl. This girl, whose one aim is to get on in life, makes love to Hoffman's son, until she discovers that he will be disowned if he runs away from home to marry her. She then transfers her attack to the elder Hoffman, and so excites his sensibilities that he divorces his wife and marries the newcomer that has swum into his ken. The adventuress subsequently milks him of his money, to support her weak and worthless relatives, and reduces him to desperation by her whimsical exactions. Ultimately the hero recovers from his aberration, and, having renounced the adventuress in an explosive curtain-fall, returns repentant to the bosom of his family.

The story of this play reminds us of several narratives of fact that latterly have decorated the first pages of our metropolitan dailies. Because of this, the theme is timely, and is therefore lacking (like all merely timely themes) in the sense of the perennial and universal. The piece is deficient in the indefinable elements of subtlety and refinement. That capable actress, Miss Florence Reed, offers a skilled performance of the conscienceless adventuress, and the other parts are adequately acted; but the production somehow fails to satisfy the observer who demands an imaginative interpretation of our daily life. The

piece will do well enough upon the road, because of its emphasis of crude emotion; but it will scarcely serve to satisfy the more exacting taste of the returned New Yorkers, after the illuminated autumn twilight has begun.

"THE NE'ER-DO-WELL"

"THE Ne'er-Do-Well" is described somewhat cautiously upon the programme as "Rex Beach's novel, prepared for the stage and produced under the personal direction of Charles Klein," and this description fits is very nicely. Even in its dramatised form, the piece remains more a novel than a play. The interest is narrative rather than dramatic, and the protracted action has more the air of fiction than of life.

The hero, Kirk Anthony, is first disclosed rollicking in an all-night restaurant in New York with the members of the college football team of which he is the coach, who are breaking training after winning their last and most important game of the season. In the midst of their revelry, Kirk's millionaire father walks in, and denounces and disowns his son. Later in the evening Kirk is drugged by a defaulter who is fleeing from detectives, and smuggled, in the defaulter's name, aboard a passenger ship that is bound for Panama.

Kirk wakes up a day later to find himself, without a cent, traveling on a strange ship under a strange name. He borrows clothes and money from the purser, on the security of his father's reputation, and promises to repay that officer when the ship arrives in Panama. Once arrived in port, his name recommends him to the care of the American consul, who shields him from the Panamanian police and lends him (in the course of the next few days) several hundred dollars.

But, in reply to a cablegram requesting a remittance, the elder Anthony cables bluntly that he has no son, and

(Continued on page 136)



Photo by White
William Courtenay and Joseph Kilgour
in "Ready Money," a play of peculiarly American morals

FASHIONS *for a* FOOTLIGHT PRINCESS

As the Princess in "Discovering America," Miriam Clements Wears Several Gowns Which Admirably Exploit Her Statuesque Type of Beauty



Much the air of a Goddess of Liberty is imparted by the statuesque drapery, the placing of the heavy cameos, and the arrangement of the head band



Miss Miriam Clements, now playing in the English company presenting "Discovering America," at Daly's Theatre



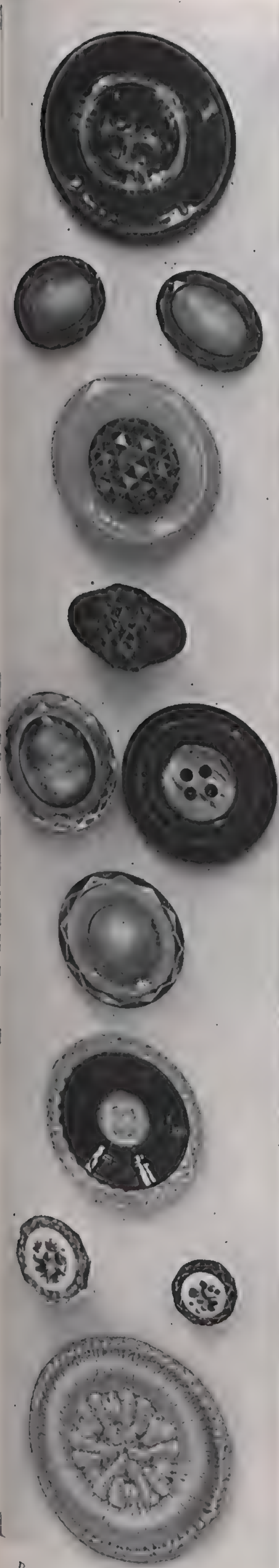
In Act III Miss Clements wears a black velvet gown with ruffles of cobwebby lace, with the only touch of color a big pink pearl at the waist-line

MISS MIRIAM CLEMENTS who, on September 7th, made her first appearance in "Discovering America," at Daly's Theatre, New York, shows herself as much an artist in her gowns as in her interpretation of her rôle. In this, as in her several preceding plays, Miss Clements takes the part of a princess for which her wonderfully dignified stage presence admirably fits her. As always, she has planned her gowns to develop to the full the majesty of her bearing, and the results are well worth the study of any woman who approaches the statuesque type.

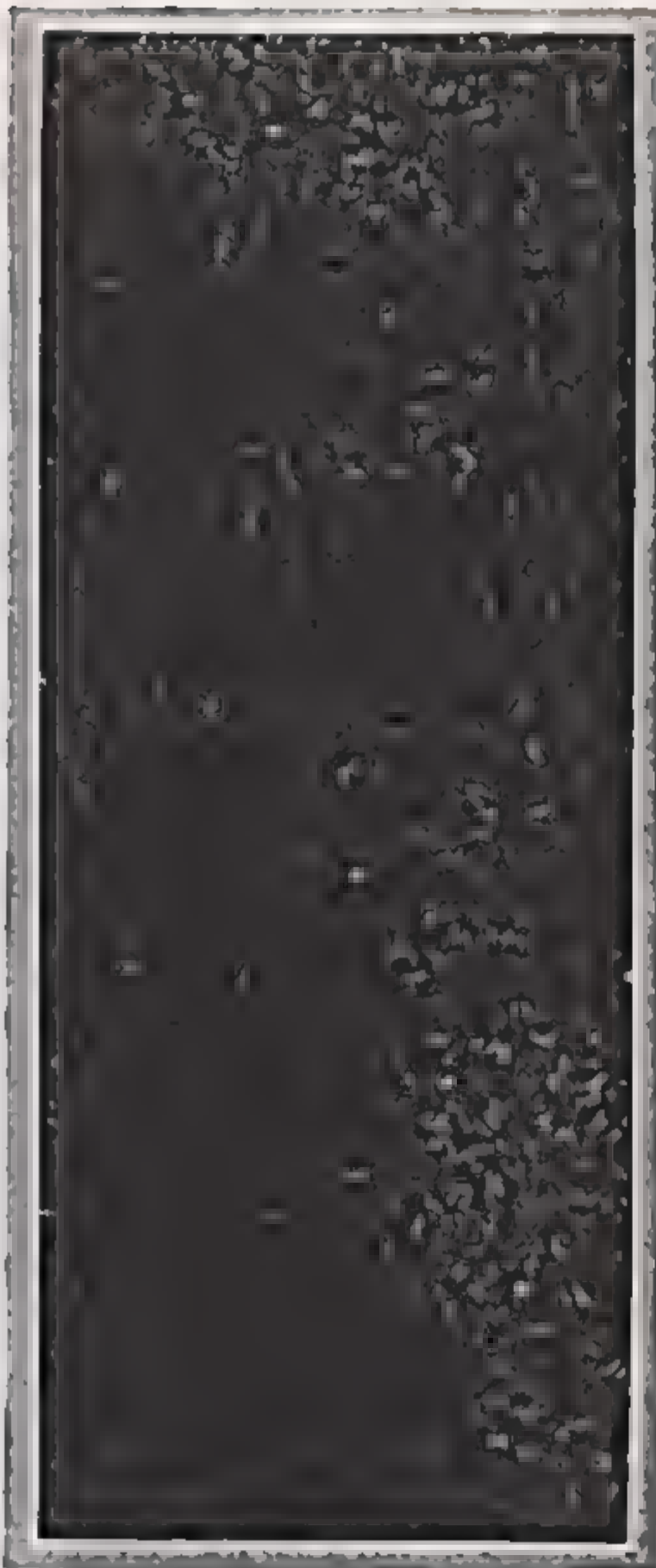
Miss Clements' evening gown in Act I has not only been specially designed for this part, but the material has been specially woven. The undergown of shot gold and silver charmeuse fits closely to the figure. Fish-tail train and hem are edged with a thick gold cord and the point of the train is finished with a heavy gold tassel. Over the underdress is draped a clinging tunic of a wonderful silver brocade into which are

woven golden shadows of giant leaves. The tunic opens down the right side and is clasped at the knee by a large cameo selected from Miss Clements' beautiful collection and set in a gold filigree band. Two cameos hold the drapery on the sleeves, the silver band which swatches the hair is fastened over the forehead with a large cameo, and the pretty silver tissue shoes are finished with cameos instead of buckles. Lucile of London was the dressmaker.

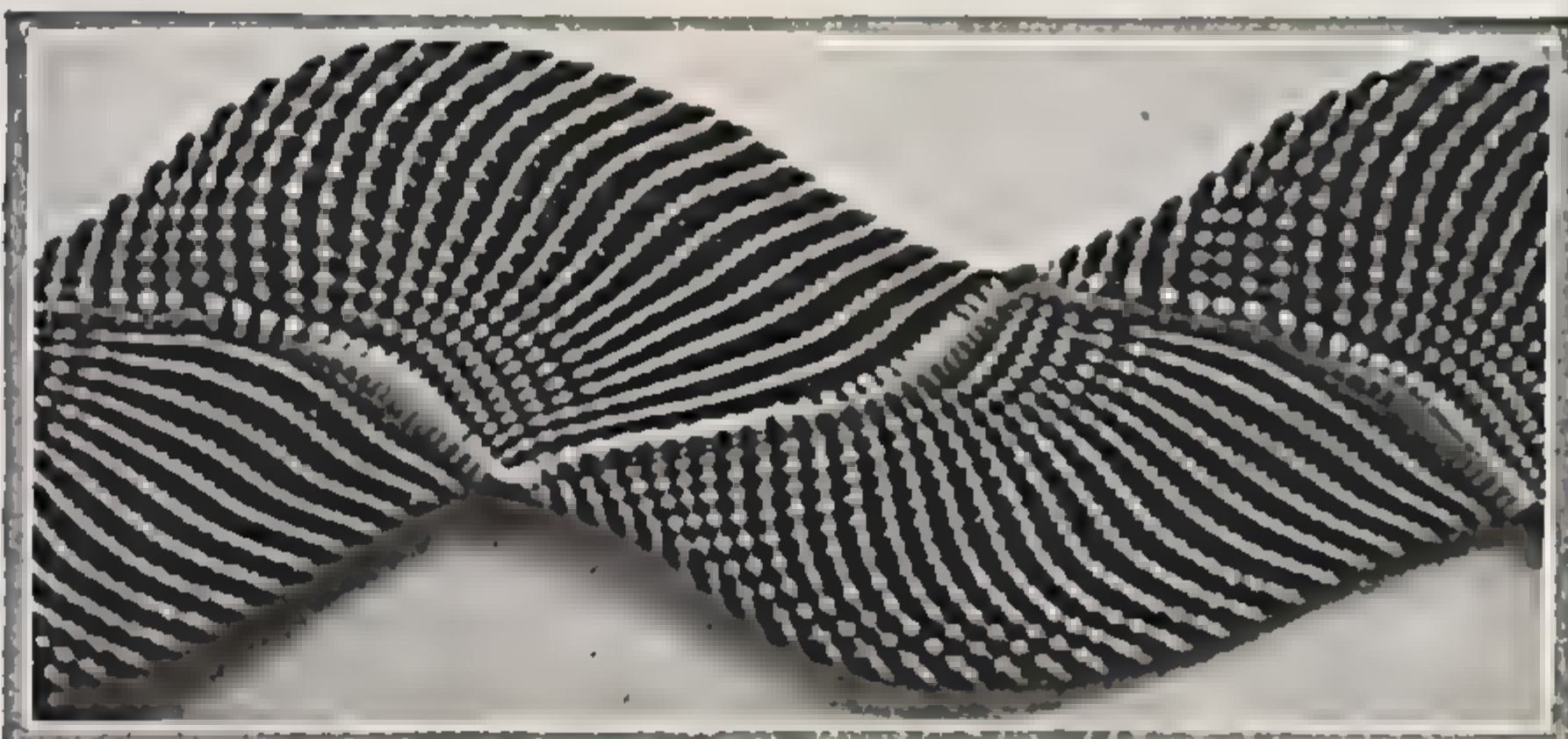
The contrast between this gown and the costume Miss Clements wears in Act III is most pronounced. The black velvet gown, absolutely plain on the right side, is draped up at the waist-line and at the foot on the left. The corsage is cut V shape and the opening is filled with a cobwebby Malines lace. A square collar of rich guipure fine lace finishes the throat, and a ruffle of pearl, the only touch of color on the dress. This costume was designed by Mme. Firenze of London.



Beginning at the top; large button of mottled bone; buttons with rims of cut jet and centers of yellow or blue; round button of pale yellow porcelain with cut jet center; acorn button of porcelain and jet; pearl button rimmed in cut crystal and bone button with pearl center; glass button with silver rim and center of blue porcelain; bowl-shaped button of glass in white, black, and blue; white and amber crystal buttons with china centers daintily painted; large and fancy white silk crochet button



Crimson uncut plush for trimming—silk loops on a tissue ground.



A new serpentine weave in a silk braid eminently suitable for tailor-mades



Peau de Bête is a long-haired, cut silk plush made by Rodier



Broad soutache is woven in this odd new fashion by The Novelty Braid Mills



Rodier's "Plumes d'Autruche" is extremely effective as a trimming for tailored suits, and is less heavy than plush



Tape braid looped to make a smart edging, 45 cents a yard



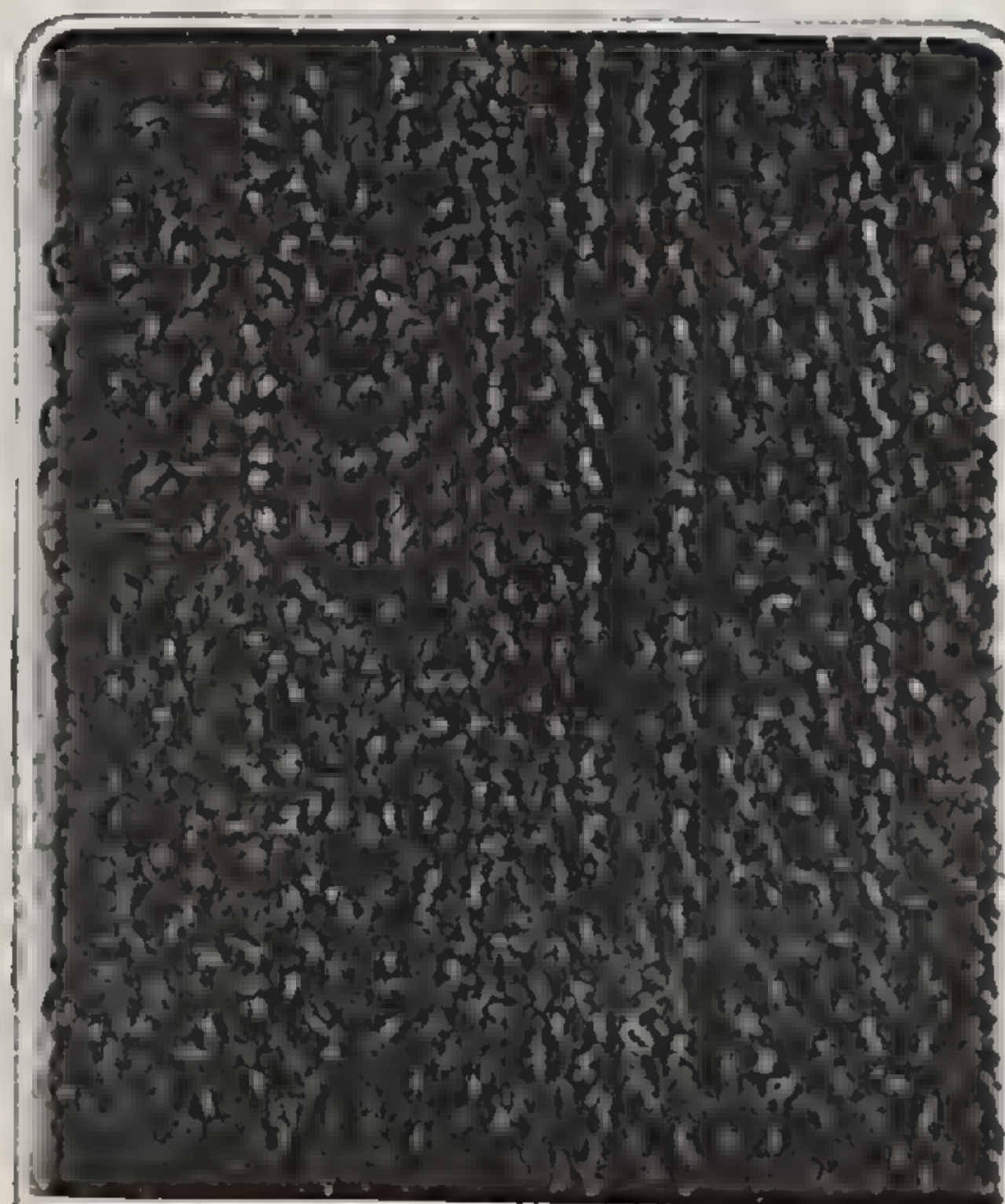
Three of the new tubular silk braids shown by The Novelty Braid Mills



A stunning braid, three inches wide, resembles baby lamb fur—\$1 a yard



A handsome silk braid in the season's new weave



"Astrachan" is the name of another of the fancied, wide, fur-like braids

IN BUTTONS THE SIMPLE BONE DISK OF UTILITY AND THE COSTLY BIJOU OF CUT CRYSTAL, AMBER AND GOLD ARE IN EQUAL DEMAND

AS THOUGH TO PROVE THAT NO MATERIAL IS BEYOND THEIR SKILL TO MANIPULATE, THE DESIGNERS SHOW LOVELY DRAPERIES OF HEAVY VELOURS, VELVET, AND SOFT, DEEP-PILED PLUSH



Black plush so deep and soft as to resemble sealskin; width 33 inches, price \$12



The regal combination of crimson and gold is much favored this year. Nothing could be more splendid nor more suited to the stately figure than a gown of a deep-piled, crimson velvet draped over white chiffon, and bordered with gold lace edged with skunk

Plush a quarter of an inch thick yields itself, in the hands of the clever manipulator, to the softest draperies. Here taupe plush forms a trained overdress for a gown of taupe chiffon over white satin. A deep collar of the chiffon swings from the shoulders; the sleeves are very full at shoulder seam and wrist

A peculiar gray plush known as plush grisé, a pepper and salt mixture priced at \$8.50 for a 33-inch width

Pale gray chiffon velvet, thick almost as a plush, which costs \$7.50 for a 45-inch width

The ARISTOCRATS of the FABRIC WORLD

THIS season, silks, velvets, brocades and chiffons are simply marvelous in their colorings and designs. Gorgeous combinations of cherry and gold, royal purple, Empire green, orange, terra-cotta, and silver, vivid almost to crudeness, are everywhere shown. From Bianchini, one of the powers behind the thrones of the Parisian designers, come rich moires in plain colors, or striped with brilliant satin on dull tinted backgrounds, such as mauve striped with orange or dull green. Both the plain and the striped moires figure prominently among the new materials for street costumes and reception gowns.

Taffeta façonné is still in demand. This is usually dyed in such dull colors as linden gray, chestnut brown, taupe, and "tête de nègre," and is used as pan-nier draperies over foundations of lighter colored satins or silks. A velours façonné from the same house, brocaded with self-tone figures in a manner similar to the taffeta, is one of the novelties much in use for gowns and draperies.

Striped and ribbed effects predominate in Bianchini's series of "Soieries Côtelé," a silk like the old-time poplin. One called "Princesse Côtelé" is a silk-ribbed satin, a pretty length of which was in dark blue, ribbed with violet blue.

A new mousseline, hardly a chiffon, hardly a voile or grenadine but something just between, delightfully soft and clinging, yet with body enough to serve well for full draperies, is called "Mignonnette-Taupe." The name applies to the material, not to the color, for it may be had in any shade desired.

Dark colored taffetas form a background for gay Scotch plaids, still used to some extent in girdles, pipings, and trimmings.

A SPECIALIZER IN SILVER CLOTHS
From Coudurier's come many of those gorgeous brocaded silks and velvets which have made the autumn Paris exhibitions almost sensational in their magnificence. The expressive murmurs of admiration which have greeted the man-kins on their tours through the rooms have been caused quite as much by the beauty of the fabrics as by the smartness of the line.

A specialty of this house this season is silver cloth. As a rule, silver trimmings of any description are a trial—expensive to buy and unsatisfactory to wear. Monsieur Coudurier, however, by some process hitherto unknown, has produced an absolutely untarnishable silver thread, so that his wonderful brocades, once bought, might be handed down in all their pristine luster as heirlooms to succeeding generations.

He is also showing quantities of velvets, printed in bright-colored flowers on neutral backgrounds, and brocaded velvets stamped with great, sprawling patterns of flowers, circles and squares. "Côtelé ciré" is the name given by him to a new fabric on the order of whipcord which he is displaying in a black cord on a blue background.

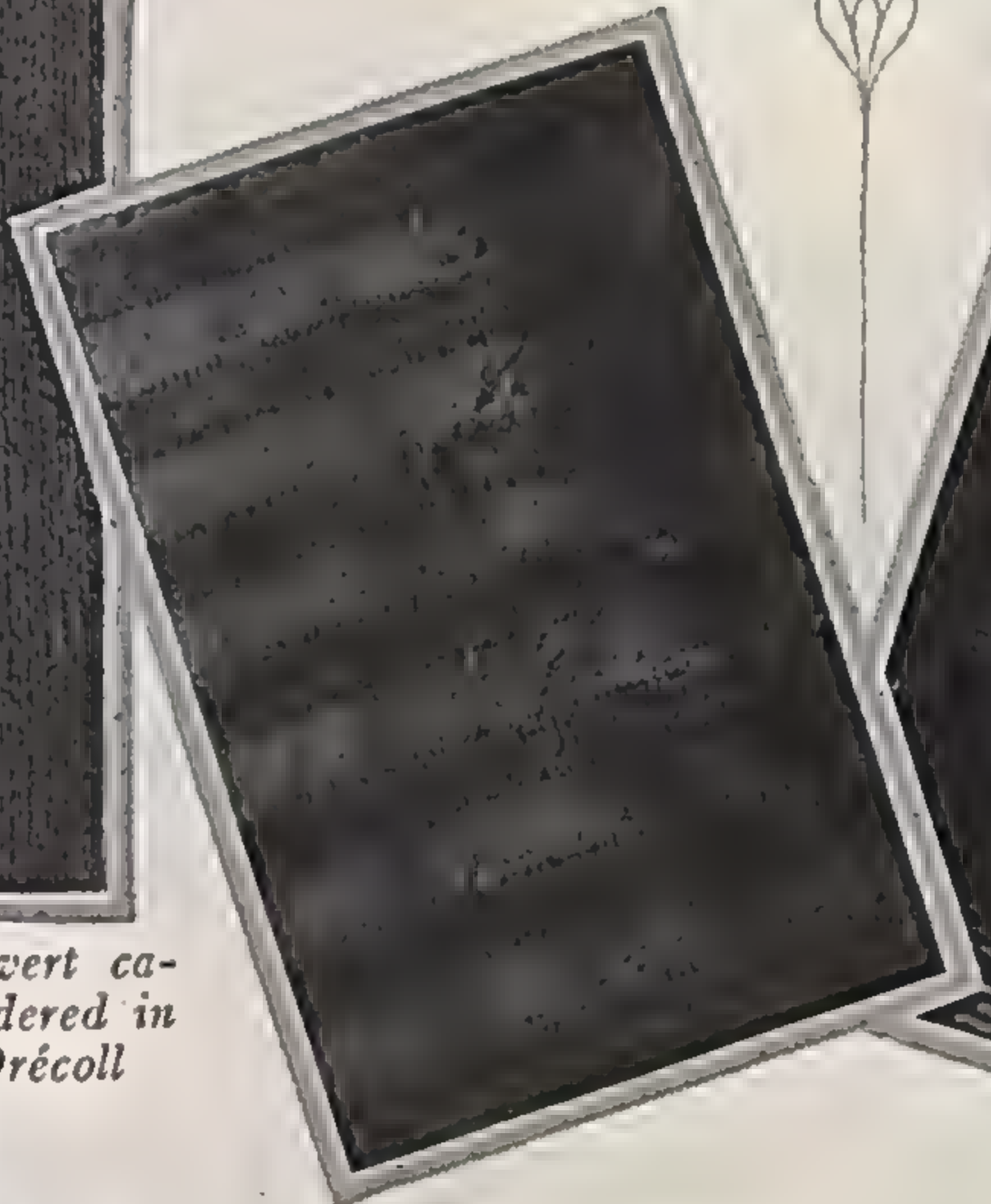
A crêpe, called Egyptian, in broché and in lamé (broché meaning brocaded in self-tone, lamé in gold), stood out conspicuously from the hundreds of other crêpe materials massed in bewildering array. The groundwork was run with gold threads which threw into relief the brilliant figures of the gold

(Continued on page 130)

NO ADJECTIVAL ELOQUENCE CAN ADEQUATELY CONVEY THE RARE BEAUTY OF THE NEW VELVETS, BROCADES, SILKS, AND CHIFFONS



Uncut velvet in "vert canard" has been ordered in quantities by Drécoll



Purple taffeta faille narrowly striped with black velvet



Tiny hair stripes of blue velvet on a background of gold



A green silk geometrically patterned in mixed gold and silver threads



An old-gold silk voile figured with bright gold flowers



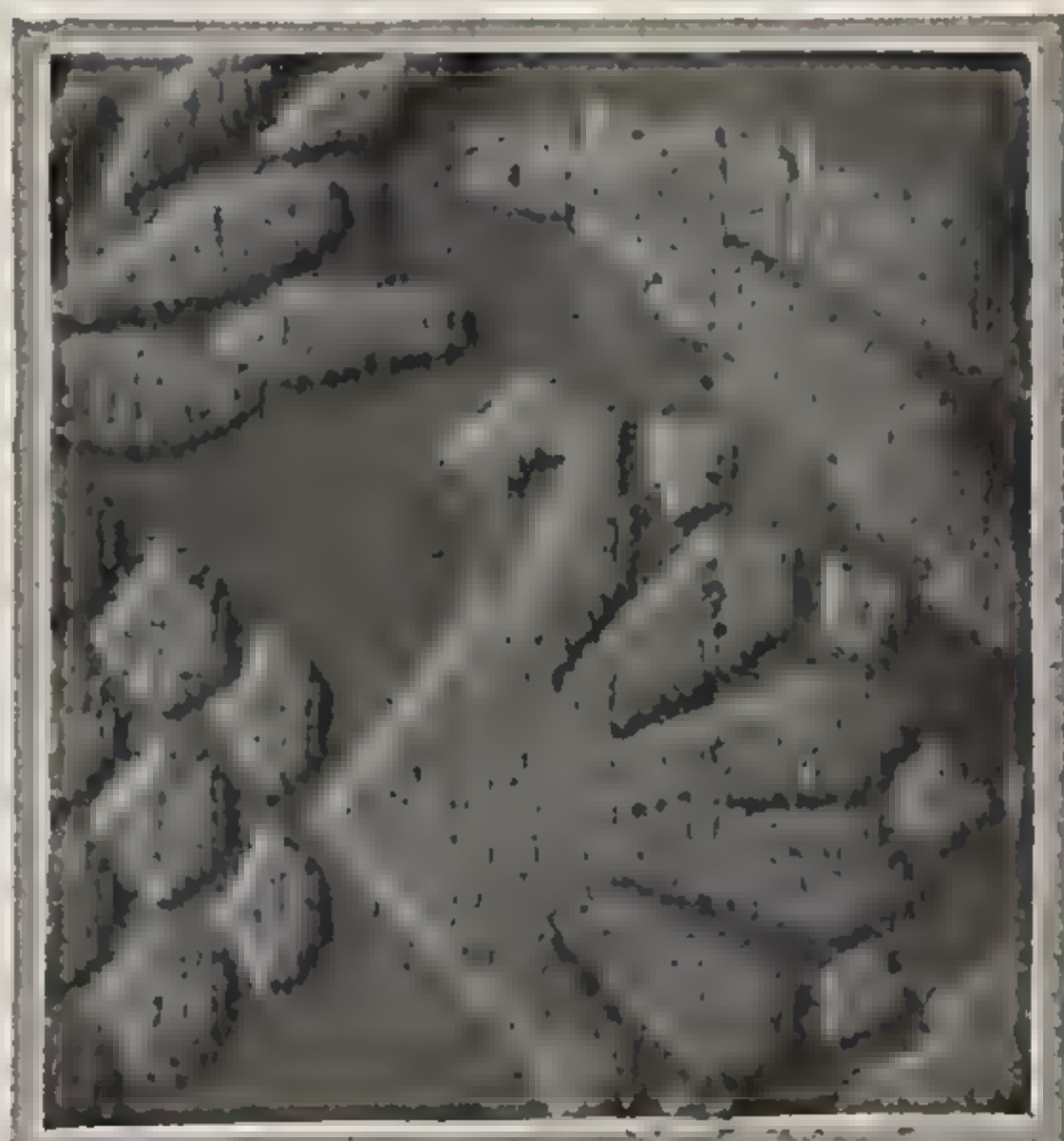
Ottoman invisibly striped with purple, terra-cotta, green, and black



Printed velvets, here white on pink, are in trimming demand



Green and terra-cotta voile brocaded in gold designed especially for Poiret



For evening wear, a taffeta faille of pale blue silk brocaded in white velvet



Champagne-colored, pompadour silk is bordered with a colored shadow design



White velvet brocaded on white chiffon, a material used for afternoon or evening costumes



A chinchilla-toned silk plush from which not only trimmings but whole frocks are made

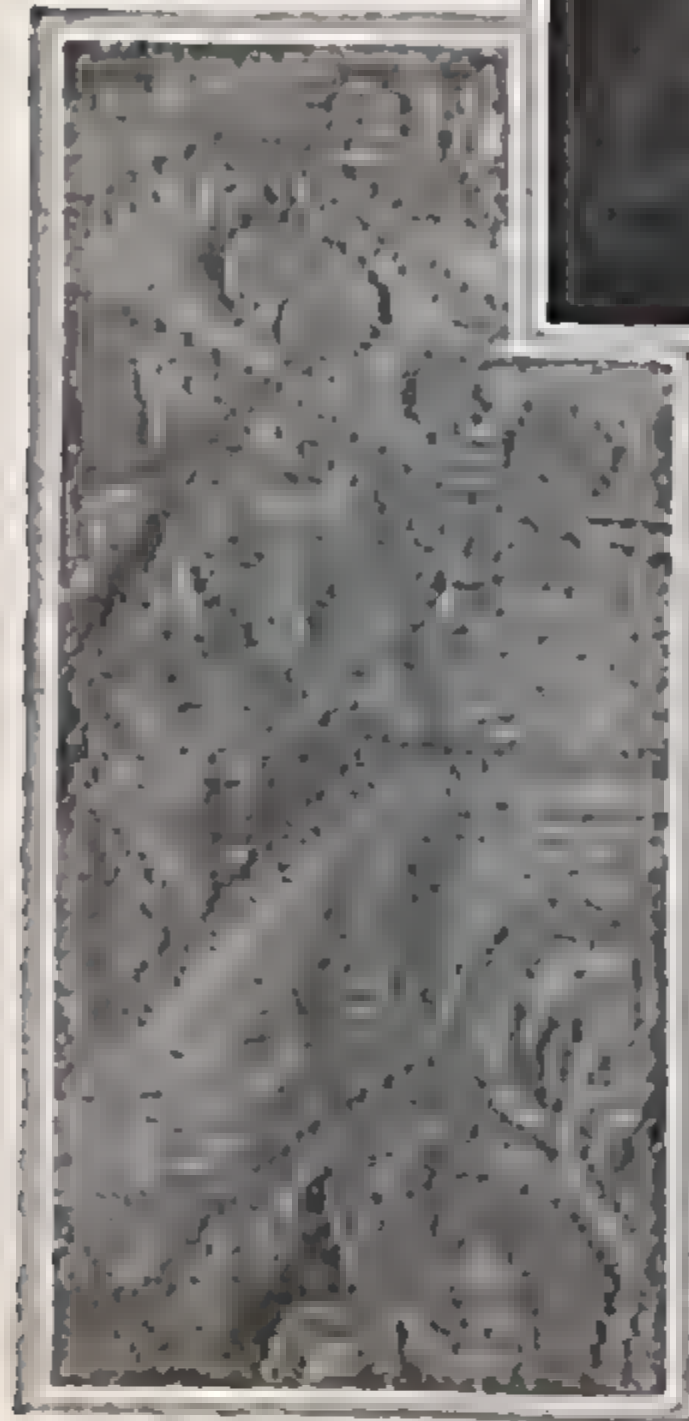


Corded pompadour silk that seems screened by a thickness of dark chiffon



Rudamaal corduroy woven in an unusual tuck effect

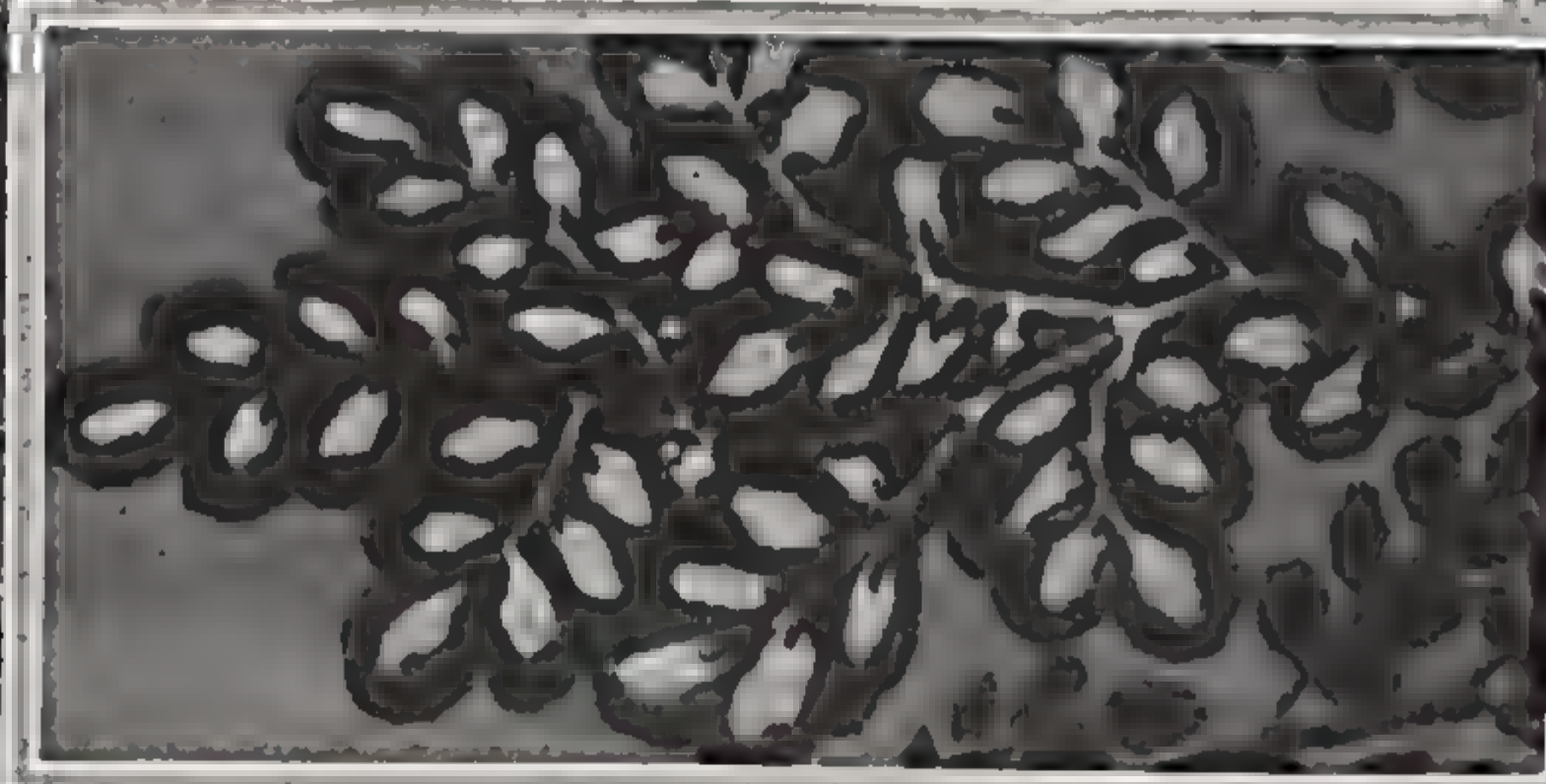
Silk velvet ribbon, 3½ inches wide, printed with roses



Light blue crêpe de Chine brocaded in silver roses



New silk striped alternately in gros-grain and satin weave, \$6 a yard

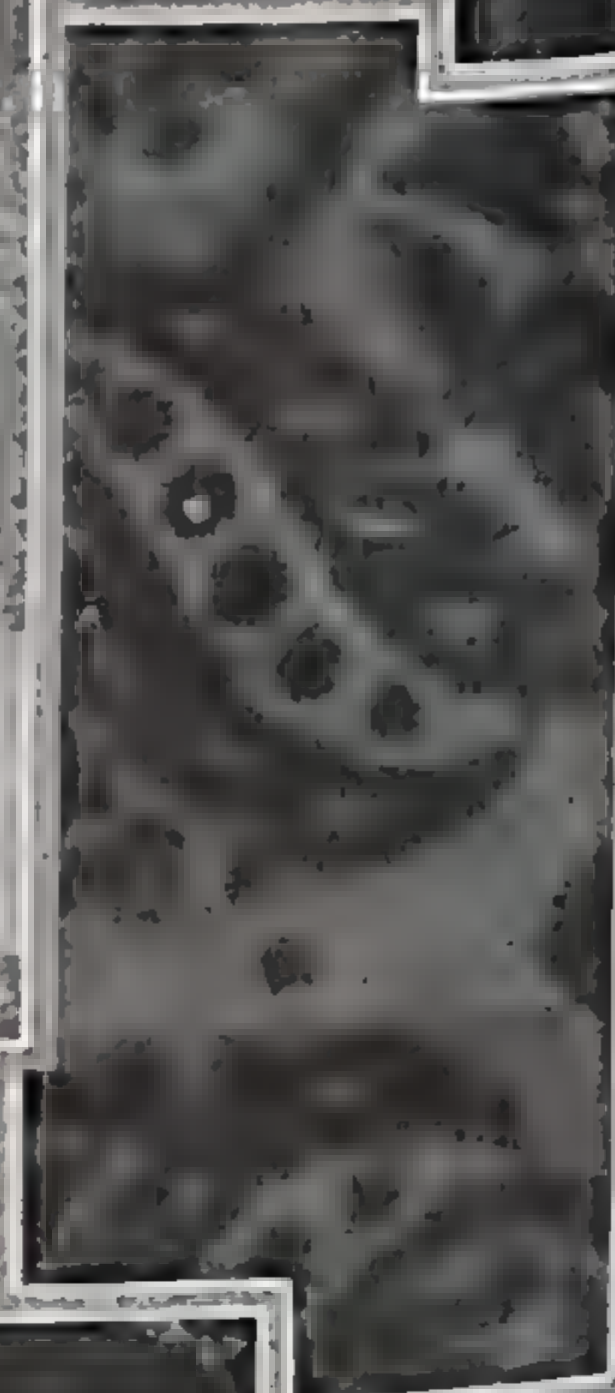


Silk voile with a border of plush brocade, width, 56 inches. Price, \$20



Corduroy in the new weave and stripe, 27 inches wide

Gold tissue brocaded in velvet at \$20 a yard



Brocaded satin imperial for coat linings, \$4 a yard



Cloth of gold with raised plush figures, \$35 a yard

Matelassé is a heavy, raised silk for coats or their linings, \$10 a yard

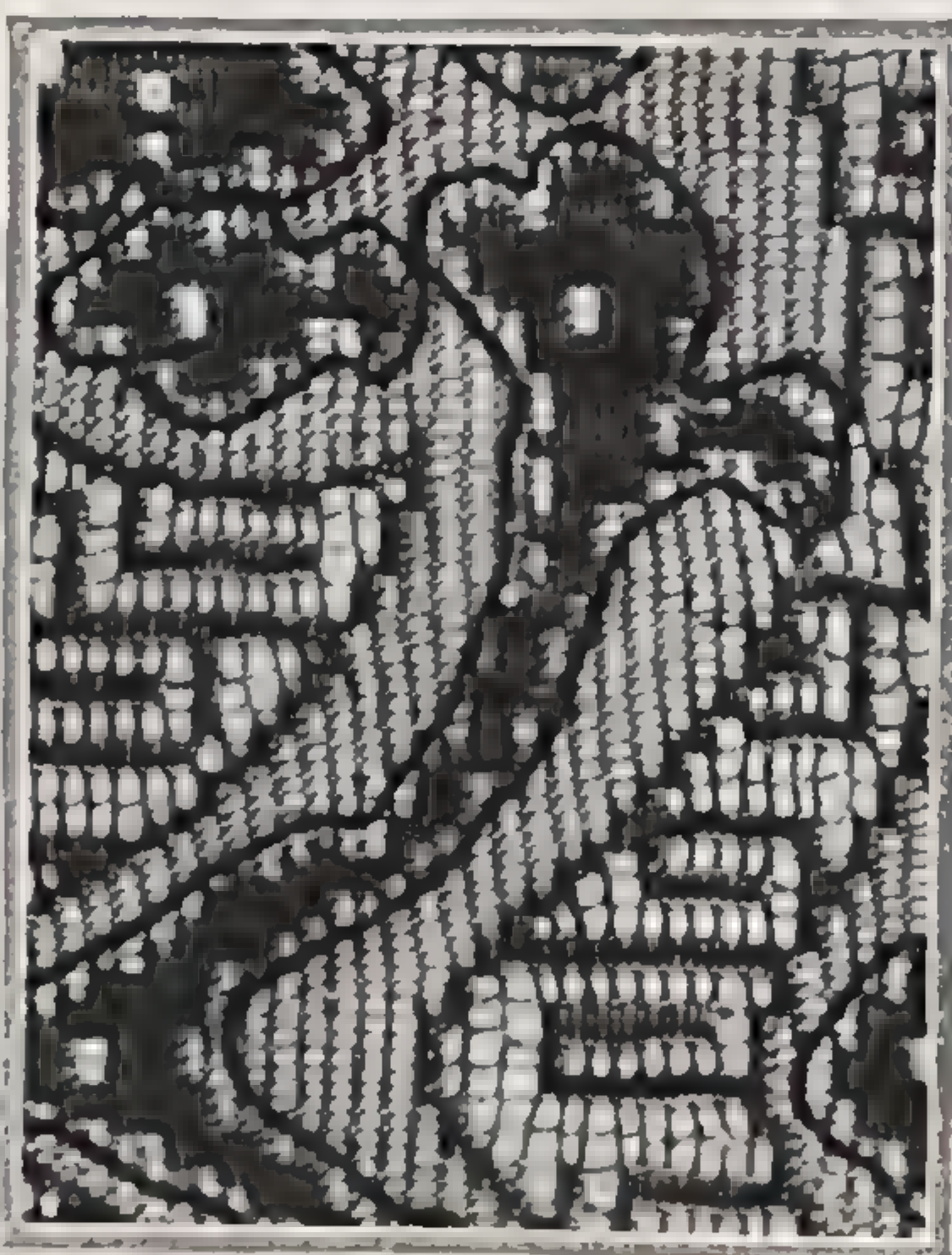
**THIS AUTUMN, BROCADED FABRICS AND LACES
HAVE ENTIRELY USURPED EMBROIDERIES**

Silk ratine in two tones, a pink ground knotted in blue, \$3 a yard



Flat Venise is one of the most effective heavy laces

A favorite neck ruching, \$2.95 a yard



Thin black lace heavily run with silk threads, \$3.45 a yard



Bohemian lace in medallion effect is sold by the yard

THE LIGHTER LACES, BRILLIANT ROPES OF RHINESTONES, AND GLEAMING CRYSTAL ORNAMENTS ARE THE SMART TRIMMINGS



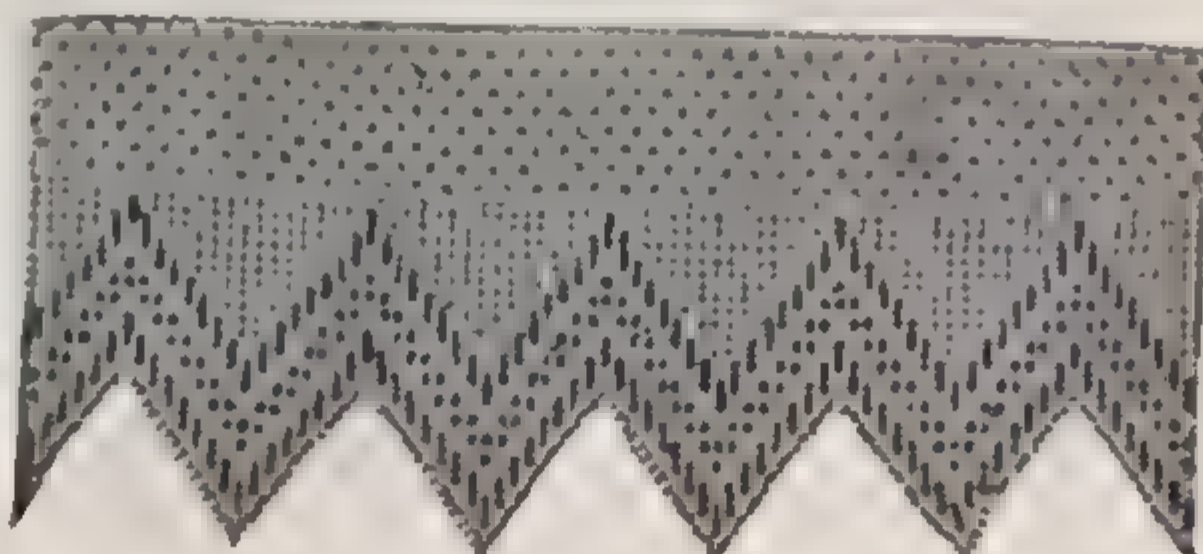
Point d'esprit lace at \$2.25 a yard for a 9-inch width



Ornament of cut jet and cut crystal beads, \$1.85

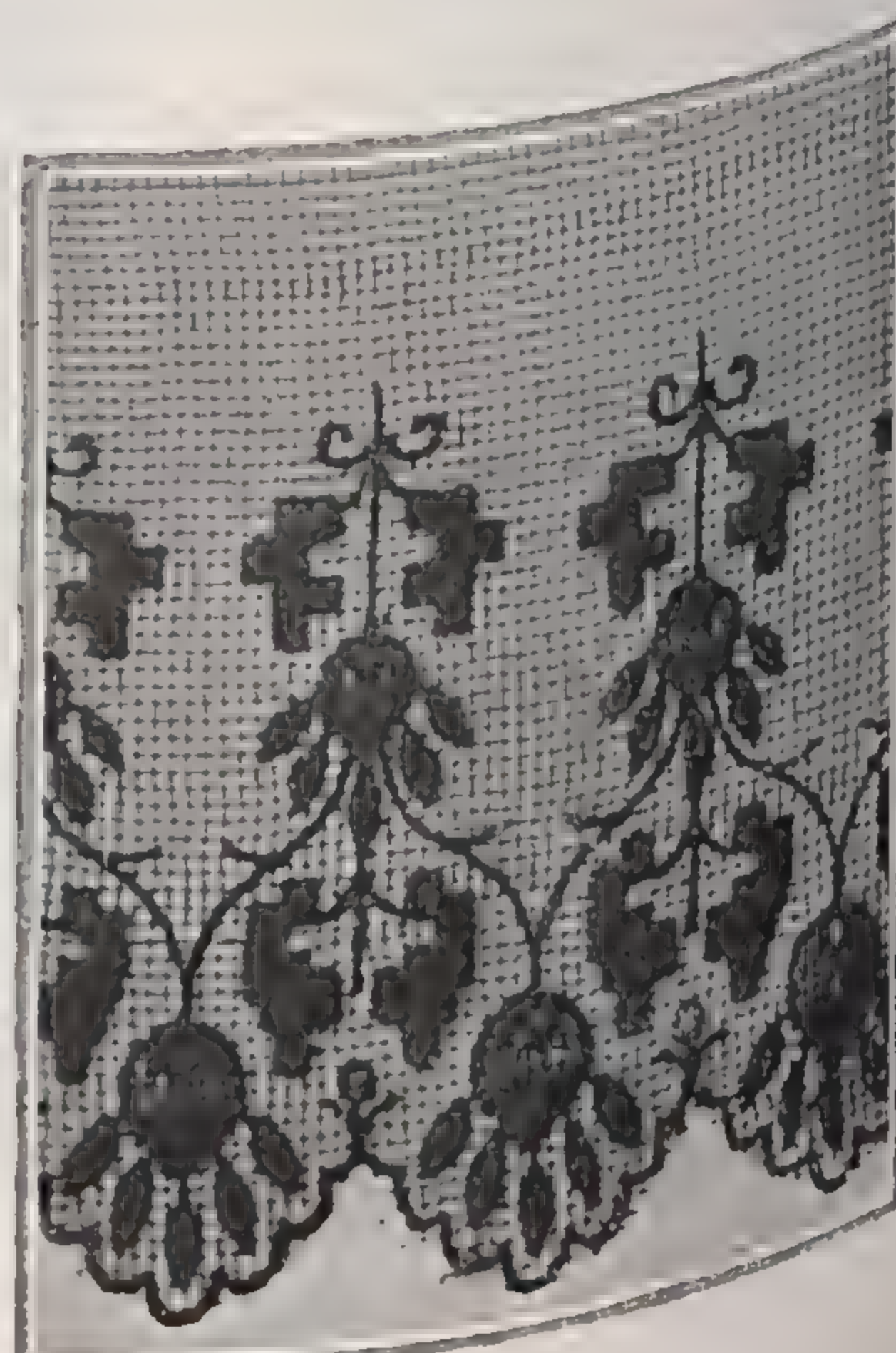


Rhinestone drop fringe, \$3.75 a yard



Filet lace in an 8-inch width sells at 95 cents a yard

Dotted Malines in 3-inch width, 25 cents a yard



WHEREWITH- AL YE SHALL be CLOTHED

THE materials for the new season seem to surpass in richness and beauty those of any preceding season and hark back to the days of medieval splendor. The famous looms of France—Rodier, Cou-durier, Gaillot-Guinot, Poeckès and Baumlin, and Bianchini—have vied with each other to produce miracles of beauty.

Rodier's newest fabric, for which he early predicted the success it has since enjoyed, is the "Peau de Mouton"—a loosely woven stuff—brocaded in large figures of soft, woolly texture like fine eiderdown. This is used chiefly for long coats and wraps. A sample is shown in the lower, right-hand corner.

Another striking novelty from the same loom is a thin challie or albatross heavily striped with quarter or half-inch bands of a blanket-like weave. These stripes stand out from the smooth background quite like the pipes of an organ—as its name suggests, "Tuyau d'Orgue."

In white striped with gray, white striped with black, or black striped with French blue, it makes most effective suiting, well adapted to the short, scant, slashed type of skirt shown by Premet, Francis, and other houses. This material is shown just above the moire façonné at the bottom of the page.

THE NEW HEAVY COATS

New and very striking are the "velours paillason" and the "Ariane." The former is shown to the left of the middle illustration, and the latter directly below this. The velours, a heavy, ribbed material like whipcord, is all of one tone, a contrast to the majority of new weaves which show two or more colors in different combinations of a plain background with raised stripes of contrasting color and fabric, or of the heavy blanket cloths with wool brocades in darker or in lighter shades.

The "Ariane" is a loosely woven cloth, somewhat like a heavy broadcloth, with an indistinct stripe or figure of a slightly darker tone than the background. It is made in the fashionable blue and khaki tones.

A fantasy of the house is the "bainage plissé," a smooth, finished serge, usually dark blue, crossed by an inch-wide, black satin stripe one side of which is woven into the fabric, while the other is left with a selvage edge to form a loose tuck or plait. This is shown in the middle illustration.

FOR THE CONTRASTING JACKET

"Velours de Cordoue" is a wool brocade, much in use for short, contrasting jackets, and for the wide collars and cuffs of long coats. Large, irregular figures of velours de laine cover a plain, closely woven background of serge. It comes in all colors, but is perhaps most effective in magenta. A sample is shown just above the "Peau de Mouton" in the lower, right-hand corner.

For trimmings Rodier is still showing silk and wool agarics printed with flowers in such vivid colors as Nattier blue and green on a plain, mustard colored background. This is shown in the middle of the three top photographs.

Many of the trimmings are woven with a long, silky nap which looks much like raveled loops of silk. Among these is a certain "Ottoman Velours" which consists of rows of silk fringe an eighth of an inch deep, formed of two different colored, cut silk threads.

THE FRENCH LOOMS
INSURE THAT NOT THE
LEAST NOVELTY OF
THE NEW MODES WILL
BE THE MATERIALS



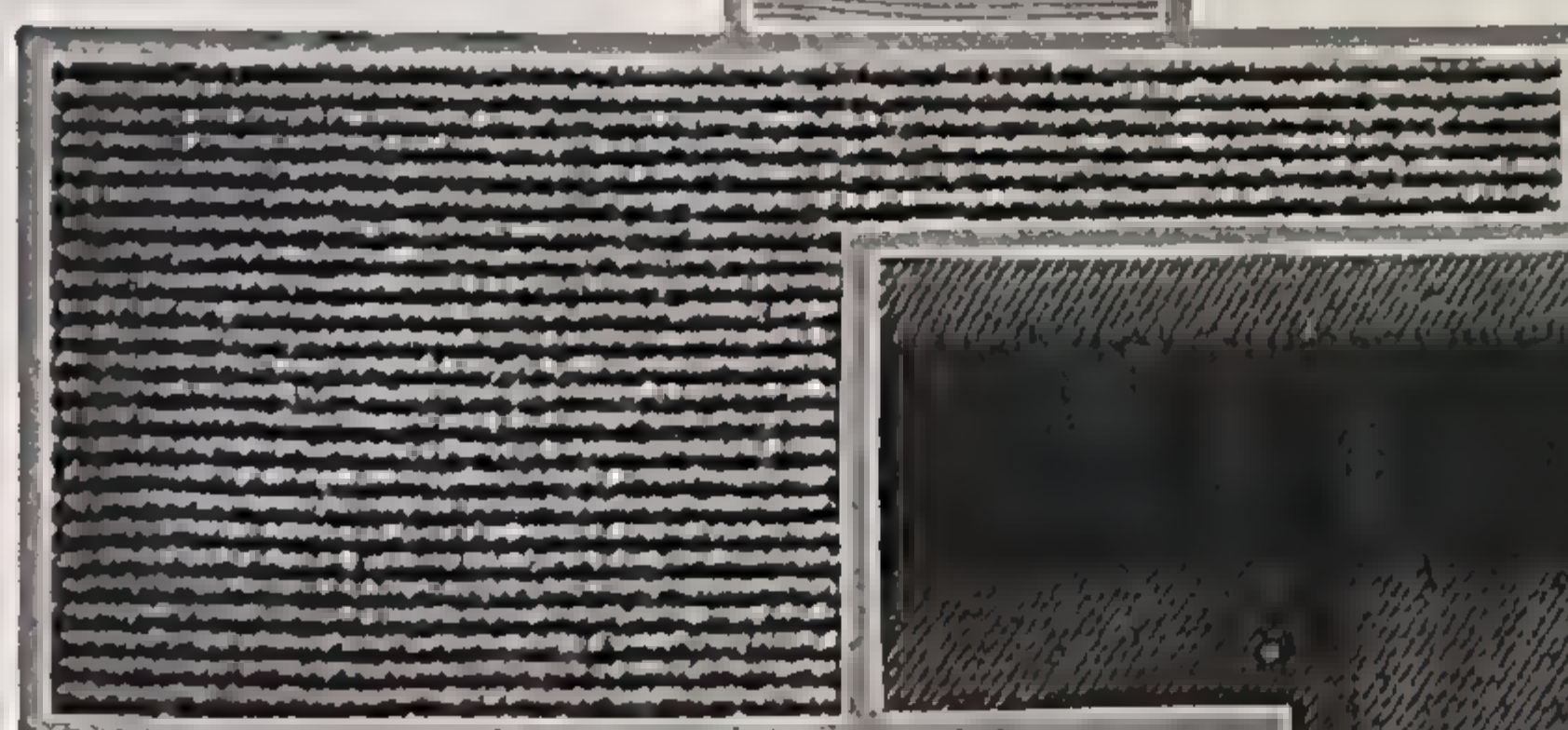
Dark blue marqui-
sette with a nine-
inch border of
loosely woven, plaid
agaric



For trimming Rodier still
shows silk agaric with a
neutral background and
oddly shaped, brightly col-
ored figures



Old-gold silk voile
with self-colored
border of a shaggy,
loose-end agaric



"Velours pail-
lasson" is a
heavy suiting
ribbed with
rounded cords



Blue serge crossed by inch-
wide, black satin tucks



"Ottoman ve-
lours" consists
of narrow rows
of silk fringe
in two colors



"Ariane," a loosely
woven cloth with
indistinct figures
in a darker tone



Wool brocade
used for contrast-
ing jackets and
coat trimmings

On a challie background,
close set, blanket stripes

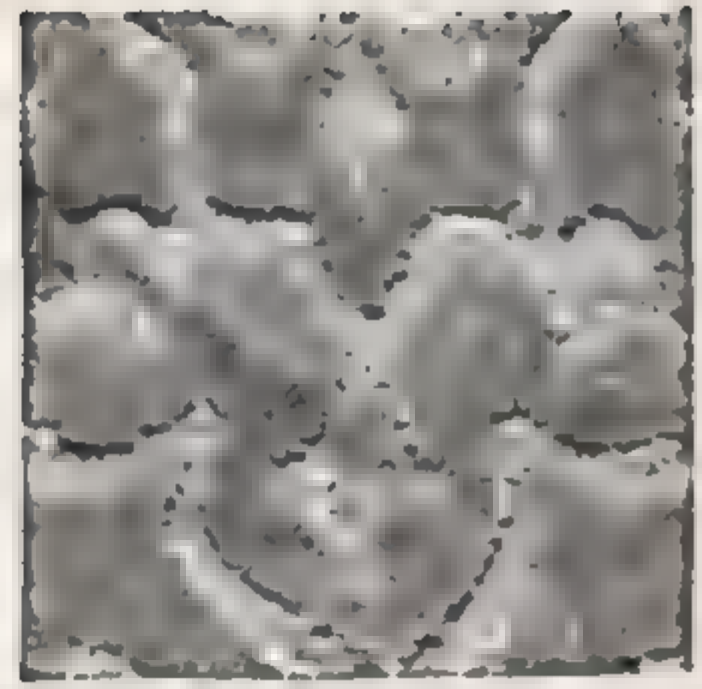


Criss-cross Moire façonné "Peau de Mouton"
serge for suitings is a silk damask for long coats



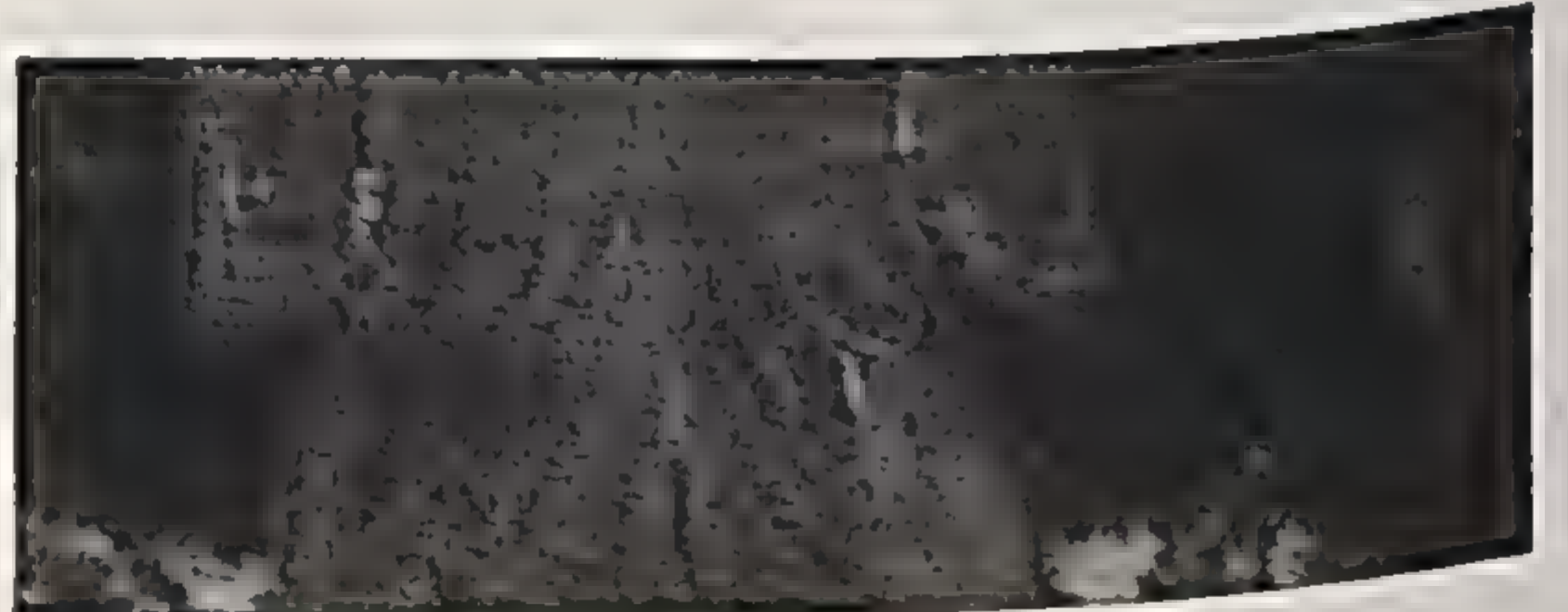


Nothing, this seems, save the usual evening wrap on conventional lines, but the rich beauty of the material makes it a mantle of splendor

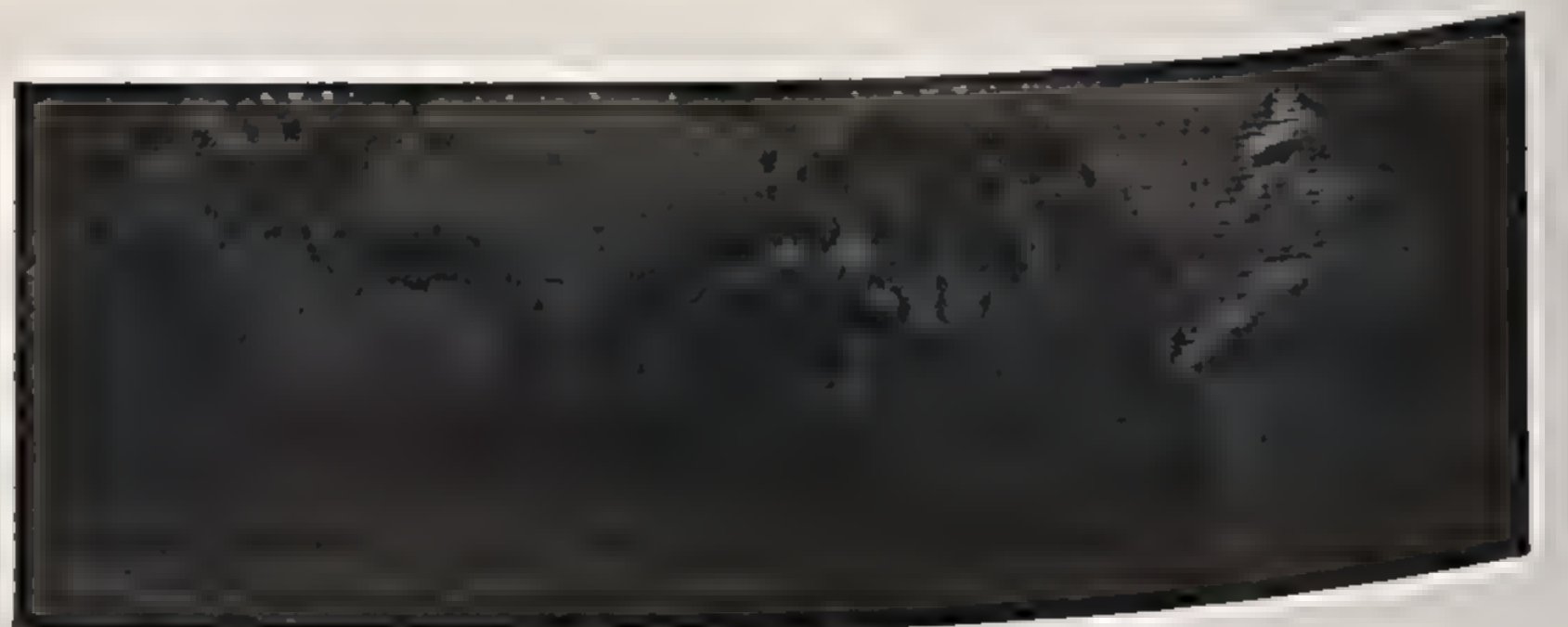


Soft pile, hand-cut plush on a thin satin meteor back at \$18 a yard in 24-inch width

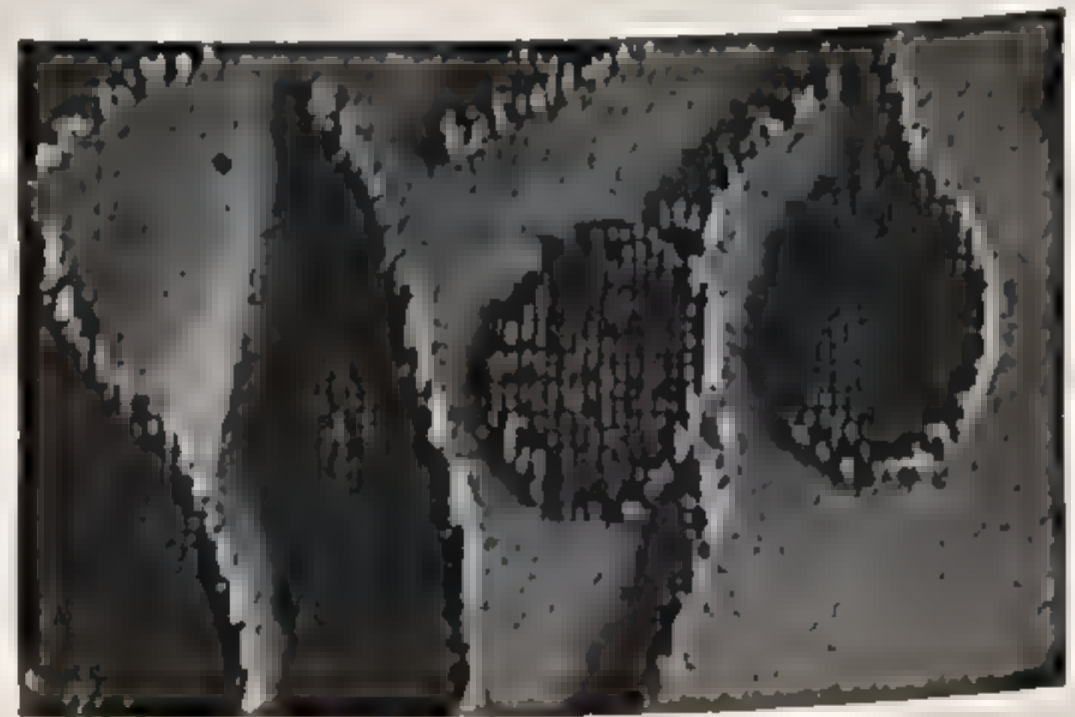
THE EVENING WRAP, WHICH SUSTAINS THE FULL GLARE OF MYRIAD GLITTERING LIGHTS, MUST BE OF THE RICHEST MATERIALS THE DESIGNERS CAN PRODUCE, PREFERABLY OF THOSE CONTAINING GOLD, SILVER, AND BRILLIANT COLORED THREADS TO CATCH AND REFLECT THE RAYS



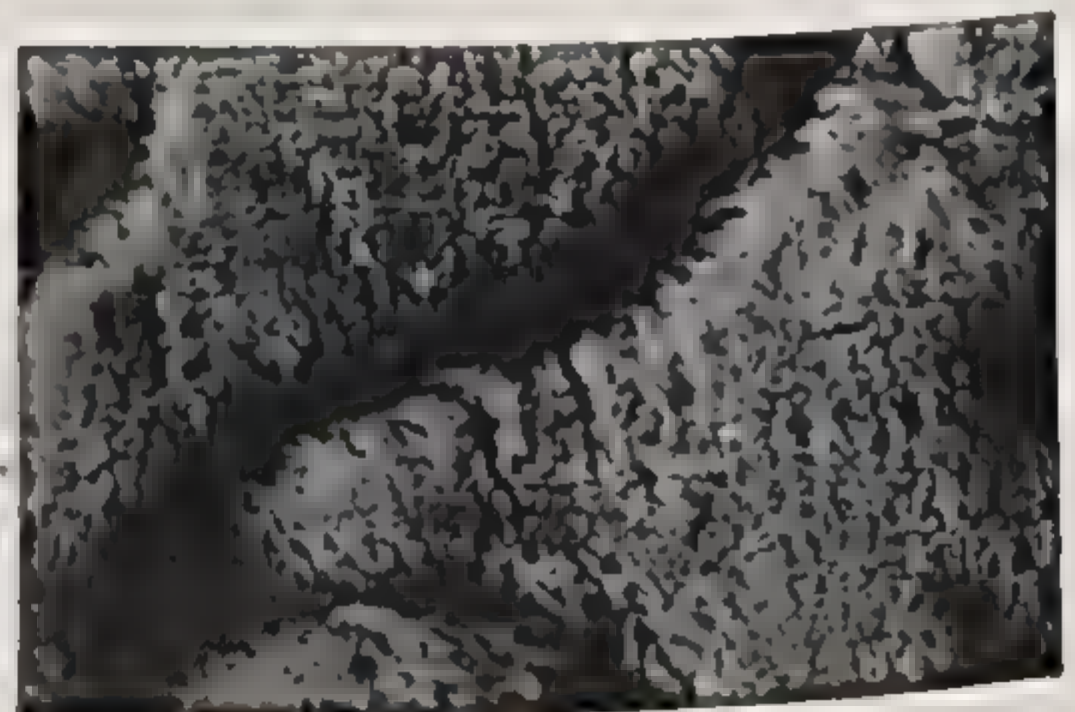
On a background of old-gold silk is woven a darker toned, raised velvet figure with shadows in gold and turquoise



Façonné Cyrano is a superb corded satin with brocade of velvet, \$15 a yard in a width of 40 inches

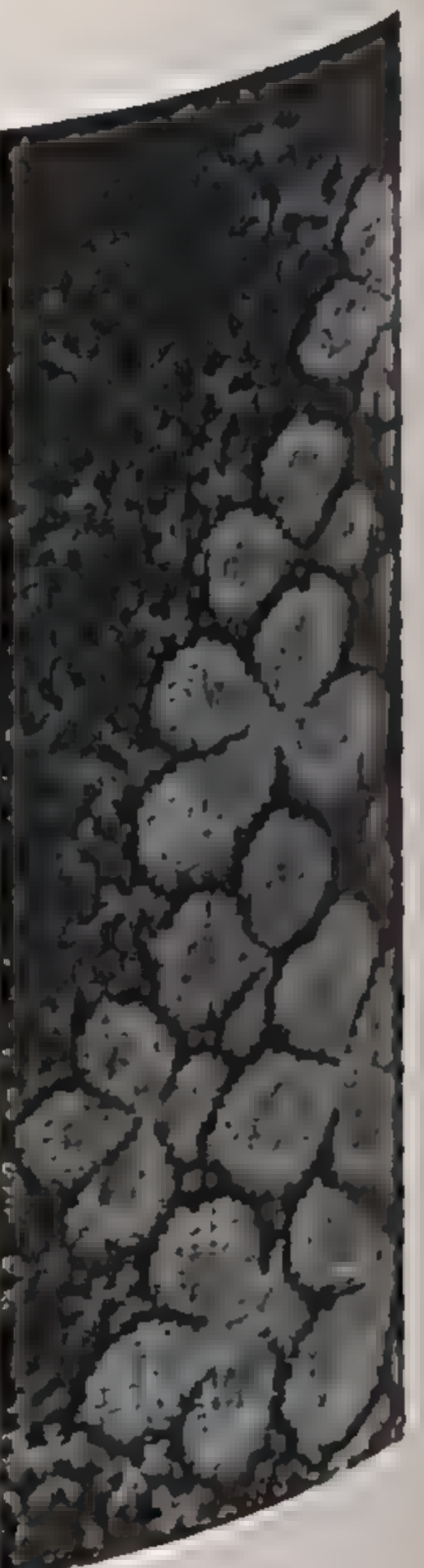


Over bright rose charmeuse is spread a stiff pattern in black and white cut plush



Gold tissue over blue satin forms a background for a large pattern of deep piled, Chinese blue plush

Matelassé is a Stamped velvet damask woven in silk and metal threads, here, woven in two-tone threads cut and raveled to form the black and gold pattern



SPECIAL SECTION of VOGUE PATTERNS

FOR AUTUMN 1912



No. 2201/19.—**FRENCH** model in navy blue wool éponge with black velvet-covered buttons and sash-end of satin. The coat requires in medium size, $2\frac{3}{4}$ yards of 36-inch material; $\frac{5}{8}$ yard of 19-inch velvet for buttons; $\frac{3}{4}$ yard of ribbon for sash. The skirt requires, in medium size, $3\frac{3}{4}$ yards of 36-inch material. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for coat or skirt; \$1 for costume.

No. 2209/19.—**NEW** evening wrap in old-gold plush brocaded charmeuse with trimmings of skunk fur. The model requires in medium size, $3\frac{1}{2}$ yards of 44-inch brocade; $3\frac{3}{4}$ yards of 36-inch lining; $5\frac{1}{2}$ yards of fur banding or $3\frac{1}{2}$ yards of 19-inch trimming. Sizes: 34 to 40 inches bust measure. Price, \$1.

No. 2175/19.—**DRAPING** wrap of black chiffon with velvet bow and jet tassels. The model requires in medium size; 4 yards of 42-inch material; 2 yards of velvet ribbon; 2 tassels. Sizes: 34 to 40 inches bust measure. Price, \$1. This could be made under \$10 and cost \$40 in the shops.

VOGUE PATTERNS RUN THE GAMUT OF THE WHOLE WARDROBE

Smart Lines, Simplicity of Construction and a Timeliness Which Anticipates the Season's Best Fashions Characterize Vogue Patterns



2203/19

No. 2203/19.—**E**FFECTIVE frock in citron-colored wool éponge with collar of tapestry éponge in Persian colorings. The waist requires, in medium size, $1\frac{1}{2}$ yards of 44-inch material; $\frac{3}{4}$ yard of 24-inch allover. The skirt requires, in medium size, $2\frac{3}{4}$ yards of 44-inch material. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; \$1 for costume.

WHY A VOGUE PATTERN WILL APPEAL TO YOU

DISTINCTIVE DESIGNS not otherwise obtainable are found in Vogue patterns.

Simplicity of Construction makes seemingly complicated models easy to make.

A Working Advantage is that each pattern is cut in three colors.

Prices

FLAT PATTERNS, WAISTS, SKIRTS, OR JACKETS, 50 CENTS EACH. PRINCESS GOWNS, \$1.00.—Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS, WAISTS, SKIRTS OR JACKETS, \$1.00 EACH.—A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. It can be taken apart and used for cutting or a flat duplicate may be ordered.

"BUT," you say, "I Would Never Think of Using a Paper Pattern."

—And you are right, so far as the ordinary paper pattern is concerned.

But did you ever stop to think that thousands of women, who would never think of using an ordinary pattern, make practically their entire wardrobes from Vogue patterns?

For a Vogue pattern after all is nothing more nor less than this—a French model (for which the Paris dressmaker would charge several hundred dollars) compressed into a little envelope and delivered into your hands.

The gown which the Vogue pattern gives you has distinction: in every line speaks that particular style and charm which has made the fashions of Vogue the best in America.

Nor is it a Chinese puzzle as the ordinary pattern is. Being cut in three colors of tissue paper the body of the gown is of a different color from the trimmings: the lining is different from both. The pattern speaks its own directions: though you be ever so unskilled you cannot fail in putting it together.

THE DISTINCTION OF INDIVIDUALITY

Not many Vogue patterns are cut from any one model. No one in your vicinity will have the duplicate of the one you buy. The ordinary paper pattern, cut in thousands, is really a design for a uniform: a Vogue pattern is a working model of one distinctive costume.

The dress made with a Vogue pattern will fit you better, it will have more style, it will prove altogether more satisfactory than the dress for which you rely entirely upon the judgment of your dressmaker. And, if it happens to be an object to you to make your dress allowance go as far as possible (and to what woman is it not?) you will find, as thousands of other women have found, that the Vogue pattern is the royal road to economy as well as to style.

No matter what your experience has been with other patterns, look through the succeeding pages critically. Select the gown which seems attractive to you, and send to Vogue for that pattern to-day.

What you will receive will not be a pattern, as you understand the word now, but a working design that will reproduce that dress just as you see it in the picture.

Decide now that the thing which so many well-dressed women have found helpful must be worth a trial to you. And send for your first Vogue pattern to-day.



2170/19

No. 2170/19.—**N**EW draped model in mole-colored charmeuse. The waist requires, in medium size, $1\frac{1}{2}$ yards of 44-inch material; $\frac{3}{4}$ yard of 19-inch satin for chemisette. The skirt requires, in medium size, $3\frac{3}{4}$ yards of 44-inch material; $1\frac{1}{2}$ yards of 36-inch material for top of underskirt. Sizes: 34 to 40 inches bust measure; 22 to 28 inches skirt measure. Price, 50 cents for waist or skirt; \$1 for costume.

CUT TO ORDER PATTERNS

FOR those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of pattern are relatively low.

SKIRTS, in belt measures from 26 to 36 inches, without foundation, \$2.50; with foundation, \$3.

BODICES AND SHORT JACKETS, in bust measures from 32 to 46, without sleeve, \$1.50; with sleeve, \$2.00.

PRINCESS GOWNS, in bust measures from 32 to 46, with sleeve, \$4.

HALF LENGTH AND LONG COATS, in bust measures from 32 to 46, \$3.

MISSSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, \$3; any part of costume, \$1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, \$1; guimpe, blouse or skirt, 50 cents.



2174/19



2172/19



2173/19

No. 2174/19.—**T**UNIC frock with embroidered ornament of absinthe-green chiffon velvet over a chiffon veiled underskirt of pale lemon satin. The waist requires $1\frac{3}{4}$ yards of 44-inch material; $\frac{1}{2}$ yard of 19-inch allover. The skirt requires, in medium size, $1\frac{3}{4}$ yards of 44-inch material; $2\frac{3}{4}$ yards of 36-inch satin; $1\frac{1}{2}$ yards of 44-inch chiffon. Sizes: 34 to 40 inches bust measure; 22 to 28 inches skirt measure. Price, 50 cents for waist or skirt; \$1 for costume.

No. 2172/19.—**D**ISTINCTIVE frock in taupe-colored velours de laine with trimmings of tapestry-yellow velvet and Venise lace. The waist requires, in medium size, $1\frac{1}{4}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 19-inch velvet; 1 yard of lace 8 inches wide for vest and cuffs. The skirt requires, in medium size, 3 yards of 40-inch material. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; \$1 for costume.

No. 2173/19.—**S**MART costume of citron-colored bengaline trimmed with olive green velvet and écri shadow lace. The waist requires, in medium size, $1\frac{1}{4}$ yards of 44-inch material; $\frac{1}{2}$ yard of 19-inch velvet; 1 yard of 5-inch lace; $1\frac{1}{2}$ yards of $1\frac{1}{2}$ -inch lace. The skirt requires, in medium size, $2\frac{3}{4}$ yards of 44-inch material. Sizes 34 to 40 inches bust measure; 22 to 28 inches skirt measure. Price, 50 cents for waist or skirt; \$1 for costume.

THREE of the SEASON'S AFTERNOON COSTUMES

"A FRIEND of mine," writes a reader of Vogue, "once accused Vogue of being 'extreme.' 'Are you quite sure you do not mean 'advanced'?' "I retorted. "When I selected one from among Vogue patterns, and though possibly it looked a trifle extreme the first month, it was perfect in cut for the remaining twenty, when I occasionally wore it. If I had chosen a full skirt it would have been passé in a month."

It was the cut, not the material, that counted. There is no greater extravagance than to buy a pattern for a fashion which is on the wane. And this is an extravagance no woman using Vogue patterns can commit. As soon

Worth Says—"Let Your Gown Be of Hopsacking if Need Be, but See That It Is Cut Right"—Vogue Patterns Have That Distinction of Line and Design That the Great Couturier Considers So Very Important

as a fashion becomes too usual—"passed," in the vernacular of the smartly-dressed woman, Vogue discontinues it. Just think what errors this knowledge will save you in selecting your winter wardrobe. It is so with all Vogue patterns—they are cut right, some displaying conservative but good fashions, others the more extreme trend of La Mode. Vogue's pattern department derives the benefit of exceptional advantages which keep it *au courant* with the smartest, the most

distinctive and the most advanced Paris fashions.

This season we hear of drapery—drapery in wraps, drapery in suits, drapery in gowns.

But how drape cloth? How can a tailored suit be draped?

Such questions are answered by the patterns themselves. In the wrap of brocaded tissue shown on the opening page of Vogue's Pattern Section, the back takes charmingly soft lines. The chiffon wrap on the same page is sim-

plicity itself to make, merely having the back ends draped to the front and caught to form the new lines. The tailored suit gives a suggestion of drapery by the simple arrangements of two plaits at each side of the back.

The drapery of a tunic skirt is shown on the opposite page. Here the softening of the line distinguishing the winter fashions is again given, simply by a few plaits at the side front—a mode as practical to follow as it is charming.

That sleeves will be long and tight is another mandate of fashion. Two of the designs above show not only this feature, but the new vest and collar arrangement. The third model shows the tunic in swallow-tail effect and the bertha in its newest form—all three are suitable for afternoon wear.



No. 2204/19.—**TUNIC** model in seal brown broadcloth combined with velvet. The waist requires, in medium size, 1 yard of 44-inch cloth; 1½ yards of 24-inch velvet for overblouse and revers; ½ yard of 19-inch-allover lace. The skirt, 1¼ yards of 44-inch cloth; 2 yards of 24-inch velvet for tunic; 1¾ yards of 36-inch silk for top of underskirt. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist. Price, 50 cents for waist or skirt; \$1 for costume.

The Splendid Insurance of a Vogue Pattern

First, it insures distinction.
Second, it insures simplicity of construction.

Third, it insures economy.

Economy because although it costs \$1, it prevents waste of material. Few women of limited incomes are rich enough to let any gown be a failure.

"Then, too," writes a reader of Vogue, "the patterns save one the mistake of buying the wrong model—which is twice as expensive as the

No. 2202/19.—**COSTUME** in stone gray and white striped velvet with black satin and Bohemian lace. The waist requires, in medium size, 2¾ yards of 36-inch material; ½ yard of 20-inch allover lace. The skirt requires, in medium size, 4 yards of 36-inch material; ¼ yard of 19-inch satin. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; \$1 for costume.



2202/19

THREE COSTUMES WHICH THOUGH
SIMPLE IN CONSTRUCTION SHOW THE
LONG SLEEVES, THE DOUBLE SKIRT
AND THE COLLAR OF THE WINTER

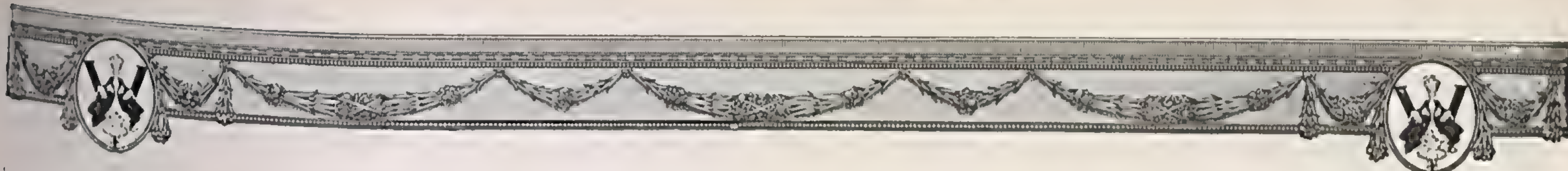


No. 2171/19.—**LONG-SLEEVED** frock of navy blue charmeuse with trimmings of shadow lace and a chemisette of cream-colored satin. The model has a full length closing line to one side—an effect repeated in back. The model requires, in medium size, 4½ yards of 40-inch material; 2¼ yards of 4-inch lace; ½ yard of 24-inch velvet for girdle; ½ yard of 24-inch satin for chemisette. Sizes: 34 to 40 inches bust measure. Price, \$1.

right one, because it must either be thrown away or have money added to it to 'make it do.'

In using Vogue patterns you can make no mistake.
Perhaps you have never considered the possibility of having your clothes made at home. Begin to-day by selecting the model which appeals to you, find the capable small dress-maker or seamstress who will follow it, buy good qualities of material, and note these results:

A dress of more distinctive style.
A dress of better material.
A dress for less cost.



2207/19



2205/19



2168/19



2206/19

No. 2207/19.—**G**OWN of charmeuse with trimmings of brocaded charmeuse. The waist requires, in medium size, 1½ yards of 42-inch material; ¾ yard of 36-inch brocade. The skirt requires 3 yards of 42-inch material; ¾ yard of 36-inch material. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; \$1 for costume.

No. 2205/19.—**T**AILORED model in bottle green broadcloth. The waist requires, in medium size, 1½ yards of 36-inch material; ¾ yard of net frilling. The skirt requires, in medium size, 3 yards of 36-inch material; 6 yards of braid. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; \$1 for costume.

No. 2168/19.—**F**ROCK of taupe charmeuse with trimmings of lace. The waist requires, in medium size, 2 yards of 40-inch material; ½ yard of 44-inch allover for tucker. The skirt requires 5¼ yards of 40-inch material. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; \$1 for costume.

No. 2206/19.—**B**LUE charmeuse gown with Bohemian lace. The waist requires, in medium size, 1½ yards of 42-inch material; ¾ yard of 36-inch allover. The skirt requires, in medium size, 3 yards of 42-inch material; 1¾ yards of 36-inch allover; 3¾ yards of 2-inch insertion. Price, 50 cents for waist or skirt; \$1 for costume.

No. 2167/19.—**S**MART-LOOKING blouse developed in taupe-colored velvet with frills of plaited silk in a matching shade; black satin tie and side sash. The model requires, in medium size, 2 yards of 36-inch material; 1 yard of 36-inch satin for trimmings. Sizes 34 to 40 inches bust measure. Price, 50 cents.



2167/19

INDIVIDUALITY IN PATTERNS AS IN PEOPLE COMMANDS RESPECT, AND IN VOGUE PATTERNS IT IS PRE-EMINENT

FOR those who simply want a dress, stereotyped patterns do of course fill a need; but the fastidious woman who must have distinction and charm, finds it only in the individuality of Vogue patterns. The great secret of a Frenchwoman's successful toilets is this: she does not follow a mode blindly; she adapts that mode to be a fitting frame for her

personality, using it as an art with which she charms. Select from among these patterns the model which will frame your personality. In these gowns, for instance, the woman with a faultless figure should wear 2168/19. The more slender woman could wear 2206/19, while she who needs long lines to make her slender would find No. 2205/19 excellent.

LONG SLEEVES, FANCY VESTS AND ATTRACTIVE COLLAR ARRANGEMENTS MARK THE WINTER BLOUSES



No. 2199/19.—**S**MART blouse model in ivory-colored crêpe meteoire with trimming of lace which match the chemisette. The long, close-fitting sleeves are cut with the body of the waist. The opening is in back. The model requires, in medium size, 2½ yards of 44-inch material; ⅝ yard of 20-inch net; 1 yard of lace, 4 inches wide; 1½ yards of 24-inch silk for lining. Sizes: 34 to 40 inches bust measure. Price, 50 cents.



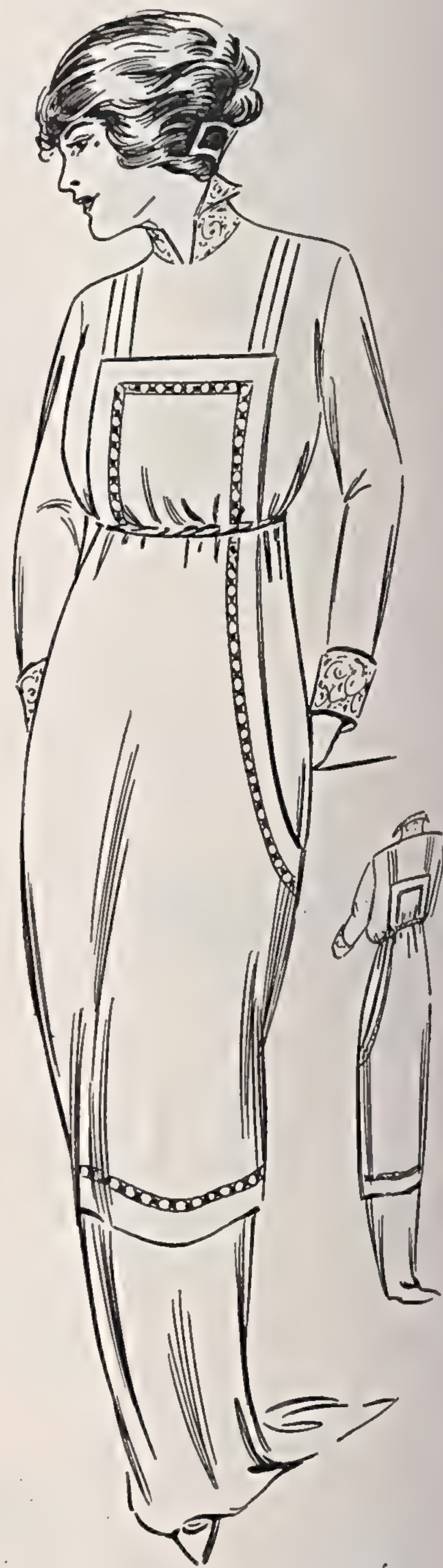
No. 2200/19.—**T**AILORED blouse with drop shoulder line developed in navy blue and ivory white charmeuse. The waist is built on a fitted lining and may open in front or back. The model requires, in medium size, 2 yards of 40-inch material; ⅝ yard of 24-inch material for vest, or ⅝ yard of 19-inch all-over; 1½ yards of 24-inch material for lining. Sizes: 34 to 40 inches bust measure. Price, 50 cents.



No. 2166/19.—**D**ISTINCTIVE blouse of cream-colored charmeuse combined with brocaded charmeuse and showing touches of amber colored satin in the tie and cuffs. Small crystal buttons trim the collar and narrow center fold of the colored satin running down the vest of brocade. The model requires, in medium size, 1½ yards of 44-inch material; 1¼ yards of lace, 7 inches wide; ½ yard of 24-inch satin. Sizes: 34 to 40 inches bust measure. Price, 50 cents.



No. 2165/19.—**P**LAITED blouse of white china silk with trimmings of shadow lace in deep écu. The model is designed with full-length plaits after the newest note in blouses. The drop shoulder is featured and deep cuffed sleeves. The model requires, in medium size, 2 yards of 44-inch material; ¾ yard of lace, 7 inches wide; 7 yards of 1-inch insertion; ¼ yard of velvet for bow. Sizes: 34 to 40 inches bust measure. Price, 50 cents.



No. 2169/19.—**M**ATERNITY gown of mistral blue crêpe meteoire with chiffon draperies and trimmings of embroidered bands and Breton lace. The model is built on excellent lines with its bib-bodice drapery and over-skirt of chiffon. The waist-line is gathered on a cord which permits of adjustment. The model requires, in medium size, 4½ yards of 44-inch material; 2½ yards of 44-inch chiffon for tunic; ½ yard of allover lace, 18 inches wide; 1½ yards of china silk, 36 inches wide for lining. Sizes: 34 to 40 inches bust measure. Price, \$1 for costume.

A MODEL HAVING UNUSUAL MERIT
AS A MATERNITY DRESS BUT
WITHOUT THE APPEARANCE OF ONE



No. 2158/19.—**R**OOM Gown of chiffon over charmeuse. The drapery requires, in medium size, 4½ yards of 44-inch material; 1¼ yards of 24-inch all-over for collar and cuffs. Sizes: 34 to 40 inches bust measure. Price, 50 cents. The under-dress requires, in medium size, 4½ yards of 44-inch material. Sizes: 34 to 40 inches bust measure. Price, \$1. The bodice can require ½ yard of 19-inch all-over; 2 yards of 2-inch lace edging; 2 roses. Price, 50 cents.

THREE LOVELY NEGLIGÉES WHICH SHOW SOFT, CLINGING LINES AND EFFECTIVE MODES OF OVERDRAPERY

EVERY edict of fashions from Paris tells us that drapery fairly monopolizes the modes; that materials have an almost unbelievable softness—making of beautiful robes intime or negligées. The robe illustrated above could be slipped on for afternoon tea. To buy in the shops such a model would range from \$40 upward, whereas it could be made at home for:

4½ yards of 44-inch chiffon	\$9.00
1¼ yards of 24-inch all-over	1.25
4½ yards of 44-inch charmeuse	9.00
Vogue pattern 2158/19	1.00
Total	\$20.25



No. 2198/19.—**B**LOUSE of fine French crêpe with trimmings of crochet lace and insertion. The model displays the Robespierre collar with the small V-opening at the throat, which may be filled in by a collar of crochet lace. The model requires, in medium size, 2½ yards of 36-inch material; 2½ yards of insertion, 1¼ inches wide; 3 yards of lace edging. Sizes: 34 to 40 inches bust measure. Price, 50 cents.



No. 2161/19.—**C**HARMING negligée of coral pink crêpe de Chine combined with embossed crêpe in the same shade. The model is designed with a draping coatee lengthening into a pointed train in back and bordered with the embossed crêpe. The model requires, in medium size, 3½ yards of 44-inch material; 1¾ yards of 44-inch chiffon; 3¾ yards of 19-inch all-over lace. Sizes: 34 to 40 inches bust measure. Price, \$1.



No. 2208/19.—**F**ISH-TAIL tea gown of lime green crêpe meteoire with trimmings of Bohemian lace; also frogs and tassel of dull gold cords. The one-piece sleeve, cut in kimono fashion, is finished with the new deep cuff. The model requires, in medium size, 3¾ yards of 40-inch material, or 4 yards of 36-inch material; 3 yards of 5-inch lace for revers and cuffs; 2 corded ornaments; 1 tassel. Sizes: 34 to 40 inches bust measure. Price, \$1.

ABOVE IS AN UNUSUAL BLOUSE WITH THE DOUBLE ADVANTAGE OF A HIGH OR OPEN NECK

THIS blouse is an eminently practical one. Its distinguishing features are the attractive collar arrangement and the crocheted lace which forms the trimming. Anyone at all familiar with crocheting could easily make the lace from the detail sketched above. Two crocheted buttons held together by a bride are used as fastenings, slipping through the square mesh of the lace. Bands of the lace form the high collar which is fastened by buttons in the back and held by a pin in the front when the waist is worn closed. Made of French cotton crêpe, it would be smart, inexpensive and could be laundered without ironing.



No. 2160/19.—**NEGLIGÉE** which may be made of leaf green charmeuse or albatross. The model requires, in medium size, 4¼ yards of 42-inch material, or 4¾ yards of 38-inch material; ¾ yard of 27-inch allover, or 1½ yards of 19-inch allover; 4 yards of edging; ½ yard of black velvet. Sizes: 34 to 40 inches bust measure. Price, \$1. The boudoir cap requires ½ yard of 19-inch material; ¼ yard of 19-inch allover. Price, 50 cents.

IN MATTERS OF DRESS LET VOGUE
DO YOUR THINKING FOR YOU. IT
SAVES TIME, WORRY AND MISTAKES

“**T**HERE are no myths in Vogue, and that is a great comfort,” one friend of Vogue tells us, appreciating that no suggestion which is not known to be practical, no model which is not distinctive, no pattern which is not what it should be is presented on its pages.

As Vogue merely culls from among the best of the world's fashions as shown in New York and Paris, nothing which is mediocre is countenanced. The busy woman, or the woman who knows her taste is not always good, may with perfect confidence choose from Vogue Patterns and choose rightly.



No. 2164/19.—**DAINTY** matinee of canary-colored charmeuse with trimmings of violet satin and Valenciennes lace. The one-piece model is cut with a tunic effect and belted with folds of violet satin run through loop holes. The model requires, in medium size, 2½ yards of 36-inch material; 2 yards of velvet ribbon, 5 inches wide; 10 yards of lace, 1½ inches wide; 15 yards of lace edging; ¼ yard of 19-inch allover lace for yoke in back. Sizes: 34 to 40 inches bust measure. Price, 50 cents.



No. 2159/19.—**D R A P - I N G** negligée of amber yellow crêpe de Chine caught low with an ornament of gold cord. The design is classic in its severity, being devoid of frilly trimmings usually associated with this informal garment. The model requires, in medium size, 4 yards of 44-inch material; 2 pieces of cording. Sizes: 34 to 40 inches bust measure. Price, \$1.



No. 2162/19.—**MATINEE** of rose charmeuse. The model requires, in medium size, 1½ yards of 44-inch material; 2 yards of 6-inch ribbon; 7 yards of 2½-inch lace; 3½ yards of narrow beading. Price, 50 cents. The petticoat requires, in medium size, 2¾ yards of 44-inch material; 5 yards of 2½-inch lace. Price, 50 cents. The cap requires ½ yard of 19-inch allover; ¼ yards of lace. Price, 50 cents.

SIMPLICITY OF DESIGN MAKES
THESE MODELS PRACTICAL TO FOLLOW
IN ALL SOFT SILK OR WOOL FABRICS

A NEGLIGÉE—the sort everyone must have is shown in 2160. This could be made as a practical garment of albatross in white or a soft color with a collar of allover shadow lace finished by an edging; or it may be as suggested of china silk or charmeuse. The former is naturally more practical as it may be laundered. The cost in albatross:

4¼ yards of 42-inch albatross	\$3.10
at 75 cents	
1½ yards of allover lace at 75 cents	1.12
4 yards of lace edging at 25 cents	1.00
Vogue pattern	1.00
	\$6.31



2190/19

No. 2190/19.—**G**RACEFUL frock of bronze-colored crêpe de Chine with trimmings of self-tone bengaline and collar of deep écru lace with side frill in a matching shade of fine net. The sleeves are set in large stitched armholes. The model, in 16-year size, requires $3\frac{1}{4}$ yards of 48-inch material, or $4\frac{1}{4}$ yards of 36-inch material; $1\frac{1}{2}$ yards of 27-inch silk; $\frac{1}{2}$ yard of net frilling. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.



2163/19



No. 2163/19.—**M**ATINEE of silk in pastel tones with trimmings of old-French pink charmeuse. The model is outlined by narrow bias folds of the old-French pink. The model requires, in medium size, $2\frac{3}{4}$ yards of 24-inch material; $\frac{3}{4}$ yard of 36-inch material for trimming bands; 4 tassels. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

UNUSUAL PATTERN MODELS FOR MATINEE WRAPS AND YOUNG GIRLS' COSTUMES

THE woman who has everything never has too many matinees, provided they are distinctive. They make charming gifts from one woman to another.

Above is illustrated one which may be made from a scarf or a straight strip of silk or crêpe de chine. The pretty cascade effect is given by the plait which is laid in on each shoulder a trifle deeper than the stitching. A scarf could be finished merely by tassels while charmeuse or crêpe de Chine should be bound with contrasting ribbon. The cost: $2\frac{3}{4}$ yards of 24-inch silk at 75 cents... \$2.07
 $5\frac{3}{4}$ yards of ribbon for bands at 10 cents... .58
Vogue pattern 2163/19. .50

\$3.15

No. 2176/19.—**E**VENING wrap of double-faced satin in dull gold and bronze with draping collar and cuffs of seal-brown plush, and tassels of seal skin. The fullness of the skirt is caught low into a wide bordering bottom flounce which sweeps into a pointed train in back. The model requires, in medium size, 4 yards of 36-inch satin; 1 yard of 24-inch plush; 2 tassels. Sizes: 34, 36, 38, 40 inches bust measure. Price, \$1.



2176/19



2177/19

No. 2177/19.—**D**AYTIME coat in peacock-green shot moire taffeta, with collar and cuffs of seal-brown plush. The model is built to suggest the lines of the pannier. The sleeves are designed in raglan effect. Seal-brown plush forms a trimming band for the low-draped closing and widely bands the full-length sleeves. The model requires, in medium size, 4 yards of 36-inch material; $\frac{3}{4}$ yard of 24-inch trimming. Sizes: 34, 36, 38, 40 inches bust measure. Price, \$1.



2189/19

No. 2189/19.—**Y**OUNG girls' model in golden brown crêpe de Chine with trimmings of brown velvet and allover Venise lace. The soft waist has a wide draping collar of lace and the sleeves have velvet cuffs buttoning down side frills of lace. The model requires, in 16-year size, $4\frac{1}{2}$ yards of 42-inch material, $1\frac{1}{2}$ yards of silk for underskirt; 2 yards of 24-inch velvet; $\frac{3}{8}$ yard of 19-inch allover lace. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.

THREE PRACTICAL SMART MODELS *for the* SCHOOL CHILD

FOR every age, from the very small person of six or eight who still wears her hair "bobbed" and perhaps has a tooth missing, to the tall girl of fourteen who looks as though she were walking on stilts, Vogue offers suitable patterns.

At no age does the right dressing harvest such good results as for children during the indefinite period known as "the awkward age."

"What's the use of trying—she is all legs and arms," a despairing mama is heard to say. But there is use, as at just this age the wrong sort of clothes not only hurt a child's pride, but hurt her disposition. She doesn't see why she can't look as pretty as her less awkward playmates, and gradually becomes self-conscious—an unpleasing trait hard to overcome.

Comparatively, just a few heaven-born designers turn their attention to children—but these few Vogue watches. Consequently the really smart frocks, the sort usually hard or well-nigh impossible to buy ready-made, are what we present—the models of smart specialty shops or the designs from the Rue de la Paix.

And a good pattern pays. The fifty cents you spend for a pattern for "just a simple little dress" makes a frock of real distinction.

Take 2179/19 for instance: you have seen other dresses similar to it, but the chances were they hadn't the slim lines, the trig set at the shoulder which characterizes this pattern. It is made unusual by the handwork

At No Age in the Span of Girlhood Does the Careful Selection of the Right Modes Harvest Such Good Results as from Six to Fourteen Years When Sharp Angles Must Be Overcome

of wool embroidery down the front panel, and the bands which may be of braid or bias folds of the material.

Though such a dress would cost \$15 in the shops, it could be made for:

1¾ yards of 48-inch serge, at \$1.25	\$2.18
5¼ yards of braid, at 75 cents	4.26
3 skeins of wool embroidery, at 25 cents75
Vogue pattern50
	\$7.69

The child at the awkward age, whose height needs breaking, could wear 2184/19 becomingly. The jacket effect shortens too long a waist, while the braid on the skirt detracts from the height. The model in Copenhagen blue in the 10-year size, made of serge or lansdowne, would cost:

1¾ yards of 44-inch material, at \$1.25	\$2.18
1 yard of 36-inch silk, for bands, at 75 cents75
1½ yards of 27-inch batiste, at 45 cents73
Vogue pattern50
	\$4.16

The frock to the right—2183/19—shows the simplicity which children's clothes should have and yet reflects the style of the "grown-ups." With a Vogue pattern made of dark blue serge and trimmed with black or blue braid, it would be inexpensive to follow.



2183/19

No. 2183/19.—**G**IRL'S smart looking frock of blue serge with trimmings of black satin, braid and silk crochet buttons. The model is designed with the upper part of the waist and sleeves cut in one-piece in kimono effect. The lower portion of the waist drapes up in a one-piece bib-like section with a separate draped-up lower section. The model in 10-year size requires, 1¾ yards of 48-inch material or 2¾ yards of 36-inch material; 5¼ yards of braid. Sizes: 10, 12, 14 years. Price, 50 cents.



2179/19

No. 2179/19.—**K**ILTED one-piece frock in navy blue serge with trimmings of blue satin bands and embroidery. The full-length panel front is trimmed down the center with a broad band worked in colored worsted. Bias folds of blue satin trim the square neck, sleeves, skirt bottom and also form the low hung belt. The model requires, in 6-year size, 1½ yards of 42-inch material; 1 yard of 36-inch trimming material. Sizes: 4, 6, 8 years. Price, 50 cents.

No. 2184/19.—**G**UIMPE frock in Copenhagen blue serge with trimmings of corded silk and yoke and undersleeves of fine embroidered batiste. Narrow silk folds outline a bolero effect on the waist and form trimming bands for belt and skirt. The model requires, in 10-year size, 2¾ yards of 36-inch material or 1¾ yards of 44-inch material; 1½ yards of 27-inch material for guimpe; 1 yard of 36-inch material for bands. Sizes: 6, 8, 10, 12 years. Price, 50 cents.



2184/19



No. 2188/19.—**PRINCESS** one-piece dancing frock of rose-colored crêpe météore with lace yoke and embroidery in silver thread. The model requires, in 10-year size, $2\frac{1}{4}$ yards of 36-inch material, or 2 yards of 44-inch material; $4\frac{1}{4}$ yards of embroidered banding; $\frac{1}{2}$ yard of 2-inch lace for yoke. Sizes: 6, 8, 10, 12 years. Price, 50 cents.



No. 2195/19.—**FULL - LENGTH** panel frock of gray ninon voile with fine tucking and trimmings of baby Irish lace and girdle of rose-colored satin. The model requires, in 12-year size, $2\frac{3}{8}$ yards of 54-inch material, or $4\frac{1}{4}$ yards of 27-inch material; $1\frac{3}{4}$ yards of 2-inch ribbon; 3 yards of insertion. Sizes: 10, 12, 14 years. Price, 50 cents.



No. 2186/19.—**TAILORED** school frock in one-piece effect, made in gray and white striped French flannel with cuffs and collars of cream-colored flannel and a tie of soft red silk. The model requires, in 10-year size, $2\frac{1}{4}$ yards of 36-inch striped material; $1\frac{1}{4}$ yards of 36-inch plain material for trimming. Sizes: 8, 10, 12 years. Price, 50 cents.



No. 2187/19.—**ONE-PIECE** frock of light blue crêpe de Chine with trimmings of gold-colored charmeuse, gold thread embroidery and ball tassels. The model requires, in 10-year size, $1\frac{3}{4}$ yards of 36-inch material, or $1\frac{3}{4}$ yards of 48-inch material; $1\frac{1}{4}$ yards of 36-inch material for trimming. Sizes: 6, 8, 10, 12 years. Price, 50 cents.



No. 2191/19.—**ROBE** of sheerest nainsook with trimmings of embroidery and Valenciennes lace. The model displays a long panel front trimmed with embroidery in wreath effect joined at intervals by medallions outlined in Valenciennes lace. The model requires: $2\frac{1}{4}$ yards of 36-inch material; $5\frac{1}{4}$ yards of insertion; $1\frac{1}{2}$ yards of lace edging. Price, 50 cents.

THE FROCK OF THE WELL-DRESSED SCHOOL CHILD SHOULD BE SIMPLE BUT DISTINCTIVE—THE FEATURE OF ALL VOGUE'S PATTERNS FOR CHILDREN

REALLY smart clothes for children are not only very expensive, but frequently hard to find. Some few good specialty shops in New York and the larger cities, and such French houses as Chéruit and Jeanne Lanvin in Paris show them, but being exclusive, they are naturally high priced.

It is just such designs, however, that are used for Vogue patterns. In some cases they have been modeled from the actual dresses of Jeanne Lanvin. The quaintness of her models has a simplicity and a touch of originality which is particularly attractive for children. The cut, as a rule, is simple, and this, when it comes to patterns, is a great advantage. Other designs used for Vogue's patterns typify the best models shown by exclusive New York makers of children's clothes.

Many a woman who hesitates to make her own clothes feels quite at home when making children's dresses. The more direct lines, the less exacting requirements of fit appeal to her as simpler. And they are. But even these simpler styles are easier to handle in Vogue patterns.

For instance, the school frock shown above, No.

2186/19, depends for its smartness on its good lines. If made of striped French flannel, as suggested, it would be practical and above the commonplace.

A party frock or the simplest sort of serge dress could be made from pattern No. 2187/19. This shows the adaptability of the patterns. In a soft crêpe de Chine embroidered by hand and relieved by trimming bands of a contrasting color it would be unusual. Or of dark blue serge with the ball trimming omitted, with the bands of blue and green plaid, and a belt of dull black kid, it would stand hard wear.

Knowing the difficulty that some mothers have in getting patterns in the proper measurements for growing children, we make children's patterns "cut to measure." Here is a list of

VOGUE'S CUT-TO-MEASURE CHILDREN'S PATTERNS

Dresses—sizes: 6 months to 10 years, or to individual measurements	\$1.00
Coats—sizes: 6 months to 10 years, or to individual measurements	1.00



No. 2181/19.—**S**MOCKED school frock. An excellent model for serge or natural color pongee with detachable white linen collars, cuffs, and low-hung belt. The model requires, in 6-year size, $3\frac{3}{4}$ yards of 30-inch material; $\frac{1}{2}$ yard of 36-inch trimming material. Sizes: 4, 6, 8 years. Price, 50 cents.



No. 2178/19.—**O**NE-PIECE box-plaited frock of heavy, cream-colored linen with trimming bands embroidered in cross-stitch in dark red and gobelin blue. The model requires, in 4-year size, $2\frac{1}{2}$ yards of 36-inch material; $2\frac{3}{4}$ yards of band trimming. Sizes: 2, 4, 6 years. Price, 50 cents.



No. 2196/19.—**S**MART kilted frock of fine French serge in taupe color, with trimmings of all-over embroidered self-tone soutache. The model requires, in 10-year size, $2\frac{3}{4}$ yards of 42-inch material; $1\frac{1}{2}$ yards of 24-inch material for collar, cuffs and belt. Sizes: 6, 8, 10, 12 years. Price, 50 cents.



No. 2197/19.—**L**INGERIE frock of white batiste with trimmings of cream lace, and a sash of blue ribbon. The model requires, in 6-year size, $1\frac{3}{4}$ yards of 36-inch material; $\frac{3}{4}$ yard of 18-inch all-over lace; $\frac{3}{4}$ yard of 2-inch lace edging for sleeves. Sizes: 2, 4, 6 years. Price, 50 cents.



No. 2182/19.—**F**ROCK of fine white handkerchief linen, prettily smocked and trimmed collar and cuffs of rose-pink linen. The model requires, in 4-year size, $2\frac{1}{2}$ yards of 36-inch material; $\frac{1}{2}$ yard of 24-inch trimming material; $\frac{1}{4}$ yard of batiste for yoke lining. Sizes: 2, 4, 6 years. Price, 50 cents.



No. 2185/19.—**P**RINCESS model of smoke-gray velvet with trimmings of baby Irish lace and pipings of gray satin. The model requires, in 8-year size, $2\frac{1}{8}$ yards of 36-inch material, or $2\frac{1}{8}$ yards of 42-inch material; $\frac{1}{2}$ yard of 19-inch all-over lace. Sizes: 6, 8, 10 years. Price, 50 cents.



No. 2194/19.—**L**INGERIE frock of fine batiste with trimmings of Valenciennes insertion and fine tucking. The model requires, in 10-year size, $2\frac{1}{2}$ yards of 45-inch material, or $4\frac{1}{2}$ yards of 27-inch material; 9 yards of lace insertion or braid. Sizes: 8, 10, 12 years. Price, 50 cents.



No. 2192/19.—**S**MOCKED model of Copenhagen blue cashmere with guimpe of fine batiste trimmed with Valenciennes lace. The model requires, in 8-year size, 3 yards of 40-inch material; $1\frac{1}{2}$ yards of 44-inch material for guimpe; $\frac{3}{4}$ yard of insertion; $1\frac{1}{2}$ yards edging. Sizes: 6, 8, 10 years. Price, 50 cents.



No. 2180/19.—**T**AILORED frock in gray serge with collar and cuffs of cream corded silk and small black velvet trimming buttons. The model requires, in 6-year size, $2\frac{3}{4}$ yards of 36-inch material; $\frac{5}{8}$ yard of 27-inch material for trimming. Sizes: 4, 6, 8, 10 years. Price, 50 cents.



No. 2193/19.—**L**ACE tunic frock of pale amber-colored crepe m&e with cream-colored shadow lace. The model requires, in 8-year size, $1\frac{1}{8}$ yards of 36-inch material; $1\frac{1}{8}$ yards of 24-inch all-over; $\frac{1}{2}$ yard of 36-inch satin; 5 yards of lace edging. Sizes: 6, 8, 10 years. Price, 50 cents.

PATTERNS FOR EVERY SORT OF FROCK A LITTLE GIRL COULD NEED FOR KINDERGARTEN OR SCHOOL, PARTY OR PLAY—DISTINGUISHED BY GOOD FORM

A DIVERSITY of STYLES in SMART TAILORED SUITS



2150/19



2025/19



1851/19



2119/19



2109/19

THREE TAILORED SUITS SHOWING THE CUTAWAY
LINES IN THE COATS WHICH WILL BE A
MARKED FEATURE OF THIS WINTER'S FASHIONS

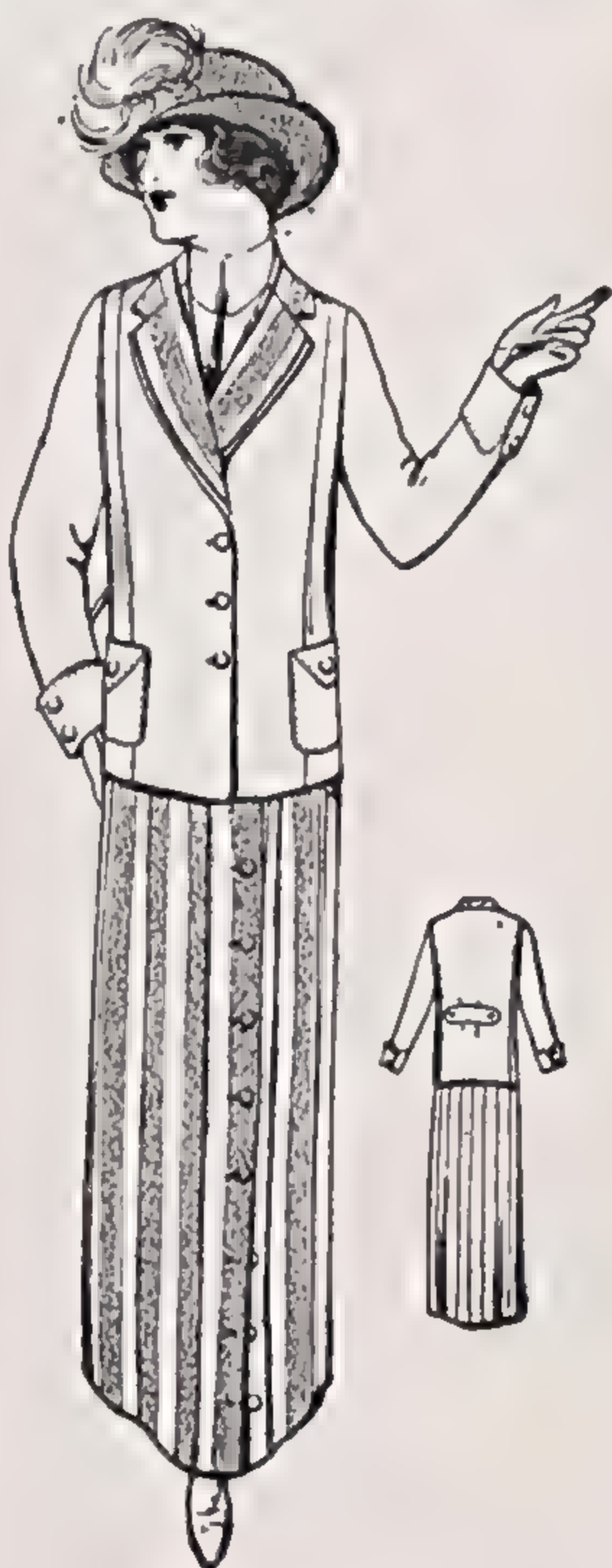
Patterns for complete costume, \$1; separate coats or skirts, 50 cents each.
Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure



2102/19



2028/19



2131/19



1966/19



2130/19



1956/19



1984/19

"PENNY WISE AND POUND FOOLISH" is the woman who saves thirty-five cents on a pattern and ruins nearly as many dollars' worth of material. Is a fifty-cent pattern expensive? Hardly, when it makes a suit you feel proud to wear. It's the attempts, which say all too plainly, "made-at-home," that are expensive. Why? Because they just hang in the closet, or when worn, cause more mortification and discomfort than any dress is worth.

Find "that little sewing woman" who knows the technique of stitching, etc., and depend on a Vogue pattern for the style. One woman tells us, "I have found the little sewing woman, one who can copy like a Chinaman and who swears by Vogue patterns. 'So easy to understand,' she says." And why shouldn't they be? Experts make them, and the editors of Vogue approve them.

DAY-TIME GOWNS of DISTINCTION

The Plainer Models would be Smart in Serge for Morning Wear, and Those Suggesting Drapery may be Developed in Charmeuse for the Afternoon



"I CANNOT BEGIN TO SAY HOW MUCH VOGUE HAS SAVED ME," we are constantly told by our readers. One woman says, "I can only testify that I dressed well on little money. A year ago last fall I began to use Vogue patterns, and I found that my last season's clothes were in good style this year. I have made unaided a number of gowns. My materials are excellent, but I rely on good lines rather than expensive trimmings." There is the secret found through using Vogue patterns.

Perhaps you fear to risk having a dress made at home. But you are only judging by old standards. The simple, good lines which are the noticeable features of smart gowns can be had through Vogue patterns.

Patterns for the models shown on this page cost \$1 for complete costumes; separate waists or skirts, 50 cents each

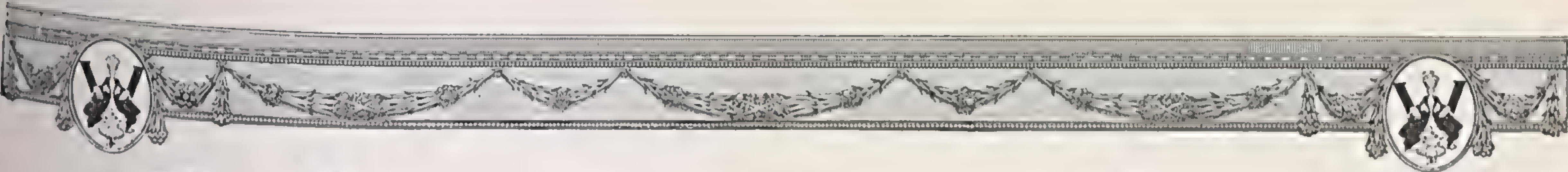
The models on this page, for instance, have the simplicity—impossible to buy except in Vogue patterns—which distinguish smart French frocks. For morning wear, No. 2051/19 developed in blue serge, with the collar and cuffs either of embroidered batiste or brocaded wool éponge in oriental colors, would prove expensive and very serviceable. It could be used as a house dress and would prove just the thing to wear under a fur coat.

An afternoon dress of charmeuse for receptions or bridge parties could be made from No. 2149/19. This shows drapery in so simple a form that it can be successfully handled by the most inexperienced. And the cost, with a seamstress at two dollars a day, would be in the neighborhood of fifteen dollars. Think of such a dress for such a price!



LONG, TIGHT SLEEVES AND THE DRAPED SKIRT IN NEW PRACTICAL PATTERNS





2105/19



2029/19



2147/19

The long sleeves, cut-away overskirt and attractively-shaped collar make this one of the smartest of the winter models. It is equally suitable for serge, wool éponge or silk



2054/19



1985/19



2058/19



1972/19

SEMI-TAILORED GOWNS WHICH MAY BE DEVELOPED IN CLOTH—WOOL ÉPONGE—OR SILK

Patterns for the models shown on this page cost \$1 for complete costumes; separate waists or skirts, 50 cents each



1997/19



1800/19



1854/19



1925/19



1969/19



1808/19

THE BEAUTY OF LONG LINES

WOMEN whose *bête noir* is *embonpoint* frequently say all the modes are designed for slender people. So on this page we have collected those models having the long lines which will give the appearance of slenderness, even when it is lacking in the figure.

Practical morning dresses are Nos. 2023/19, 2032/19, and 2027/19. These made of a dark blue serge, or of a not too rough material should prove becoming. The first, developed of serge, would be particularly happy, as the straight line down the front and the opening at the foot give length. Here is its cost:

4½ yards of 50-inch serge, at \$2.....	\$9.00
¾ yard of striped silk, at \$1.....	.75
¼ yard of net at 50 cents.....	.13
Pattern.....	1.00

\$10.88

BY YOUR COLLAR AND YOUR SLEEVE SHALL YOU BE KNOWN—HERE IS A SPECIAL OFFER WHICH ENABLES YOU TO HAVE FIVE OF THE NEW WINTER COLLARS FOR THE USUAL PRICE OF ONE PATTERN—50 CENTS



B-2157/19



C-2157/19



D-2157/19



E-2157/19



A-2157/19



2043/19

The model shown at the top of the page, No. 2043/19, is very similar to a Callot model which heralded the winter season. It would be charming for afternoon wear or as a dinner gown. In either case the cost would be:

4 yards of 44-inch charmeuse, at \$2.50.....	\$10.00
3 yards of 44-inch chiffon, at \$1.50.....	4.50
1¾ yards of lace, at \$1.....	1.75
1¼ yards of black satin at \$2.....	2.50
2 yards of lace at .25.....	.50
1½ yards of velvet ribbon.....	.75
Vogue pattern.....	1.00

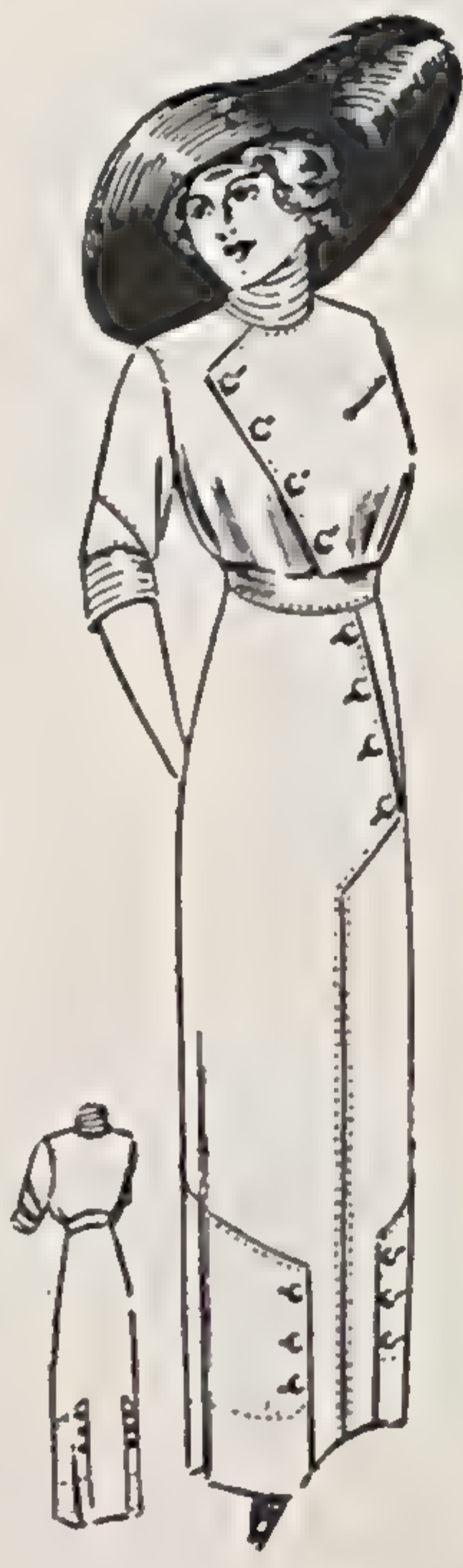
\$21.00

A similar model in a Fifth Avenue shop has recently sold for \$75.

Patterns for these complete costumes cost \$1. Or the waist and skirt may be bought separately for 50 cents each. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure.



2049/19



1787/19



2027/19



2032/19



2023/19



1999/19

**DISTINCTIVE WINTER
MODES FOR THE AUTUMN
BRIDES AND THEIR
MAIDS OF HONOR**



2033/19



2127/19



2104/19



1736/19



2128/19

Patterns for the models shown on this page cost \$1 for complete costumes. Waists and skirts are 50 cents each, except 2101/19, which is sold only as a costume



2126/19

Drapery in one of its prettiest forms is shown in these beautiful wedding gowns. Cream-colored satin and Spanish lace as a trimming would make the sort of dress which is treasured as an heirloom



2101/19



2040/19



2103/19



1878/19



1764/19



2099/19



2056/19

1861/19

2037/19

HOW VOGUE PATTERNS MAY SAVE YOU IN ACTUAL DOLLARS AND CENTS AND YET KEEP YOU SMARTLY DRESSED

ONE woman's actual experience with Vogue patterns will perhaps tell you best. She writes us herself: "Having the normal feminine love of pretty clothes and very little money to gratify it, it was hard to be dressed as I wished to be. Then I discovered Vogue, and I am proud to say I have the reputation of being the best dressed and most up-to-date woman in town! My clothes have been copied by women who spend more on one dress than I do in a season. What I do is this: place implicit confidence in Vogue; then use Vogue patterns."

Evening wraps are always expensive to buy, and their charm usually lies in their

individuality. A wrap such as No. 2056/19, made of brocade, would cost \$60 to \$100 to buy, yet it may be made for \$28.

4½ yards of 44-inch brocade, at \$4 a yard	\$18.00
4½ yards of 44-inch silk, for lining, at \$2	9.00
Pattern	1.00
	<hr/>
	\$28.00

It is a simple but most effective model to follow. Another charming model, suggesting drapery, is No. 1670/19. This could be made for about the same cost.



2091/19

2118/19

1835/19



1984/19

2031/19

2048/19

1670/19



1772/19

1973/19

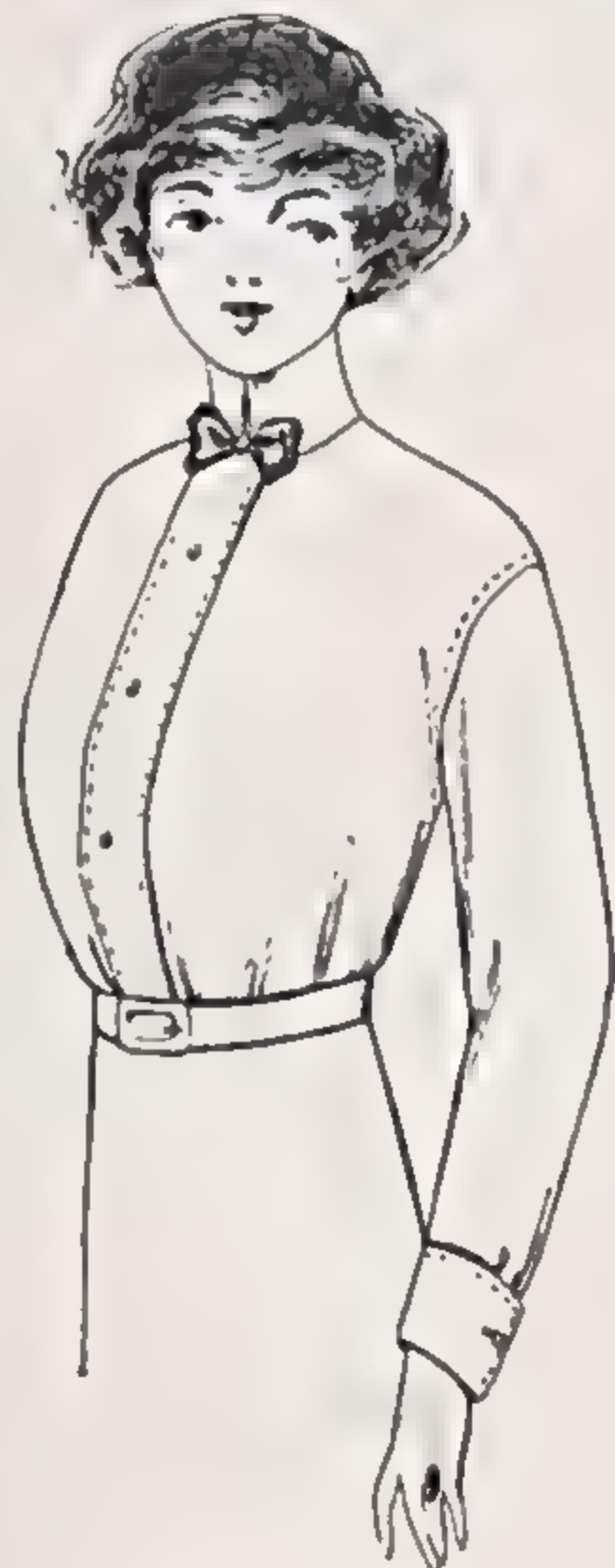
ABOVE ARE SMART MOTOR COATS SUITABLE FOR ENGLISH TWEEDS

Patterns for the coats and wraps shown on this page are \$1 each, except No. 1835/19 which is 50 cents, and No. 2118/19, which is 50 cents for the coat or skirt. Sizes for coats and wraps, 34 to 40 inches bust measure; for skirt and riding breeches, 22 to 28 inches waist measure.

THE INDISPENSABLE SEPARATE WAIST,
THOUGH OFTEN EXPENSIVE TO BUY, IS
EASILY MADE WITH VOGUE PATTERNS



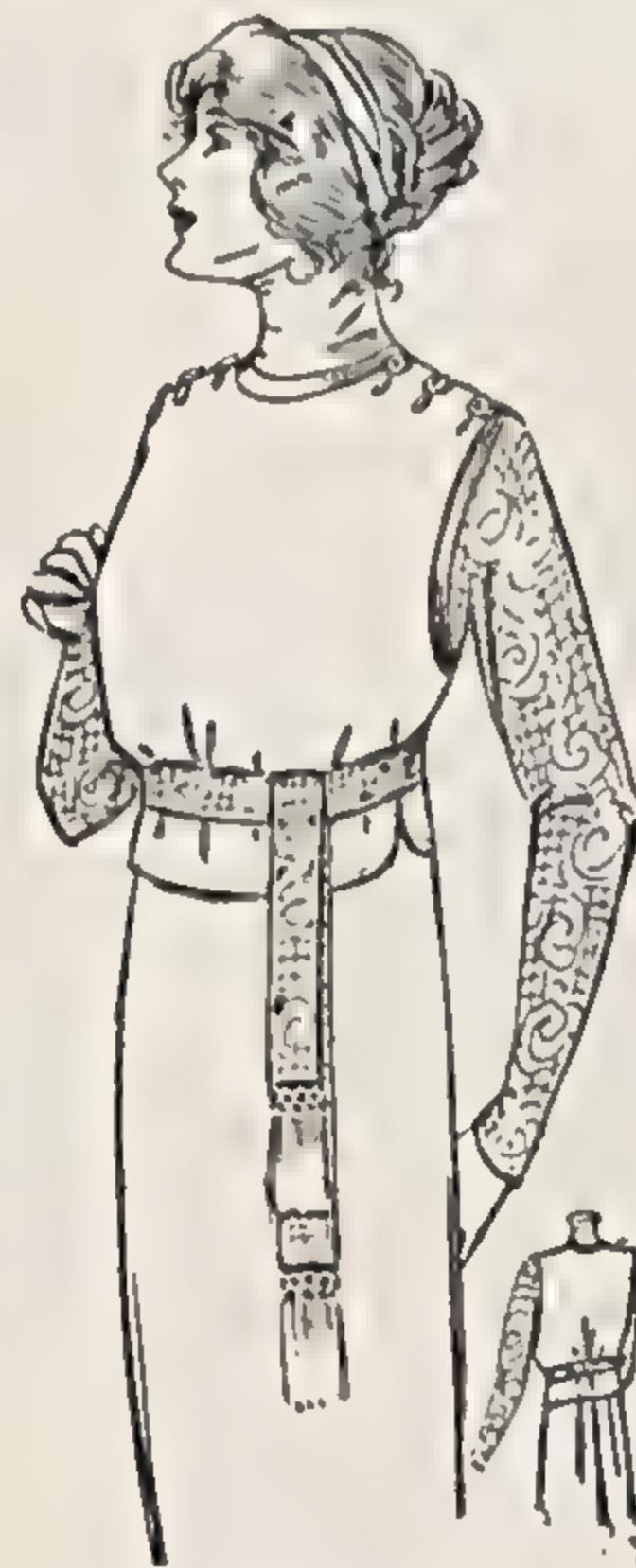
2005/19



1915/19



2154/19



2009/19



2087/19



2111/19



2006/19



2155/19



1917/19



2117/19



2132/19



2156/19

HERE is a blouse which would be equally smart made of chiffon or charmeuse and is just the sort required to wear with a tailored suit. Made of charmeuse matching the suit in color with a vest of white net and net frills it would cost approximately \$7.

A PARTICULARLY
SMART WAIST
FOR CHARMEUSE
OR CHIFFON

Patterns for the waists shown on this page are 50 cents each. Sizes: 34 to 40 inches bust measure.



1912/19



2004/19



2088/19

1832/19

1899/19

1991/19

1590/19

1900/19

2038/19



2042/19

Here Is a Negligée

which could be easily and successfully made for a fourth of what it would cost to buy.

Usually you buy such robes at a French shop because patterns are unobtainable.

Although unusual in design, this is simple to make. The main robe may be of blue crêpe de Chine, opening at the side-front with overdrapery of deep rose-colored chiffon, with the neck edged with pearl or spangled trimming. The cost:

3¾ yards of 44-inch crêpe de Chine, at \$1.50.....	\$5.62
2½ yards of 44-inch chiffon, at \$1.....	2.50
2 yards of trimming, at \$1.....	2.00
4 yards of fringe and tassels	1.25
Vogue pattern	1.00

\$12.37

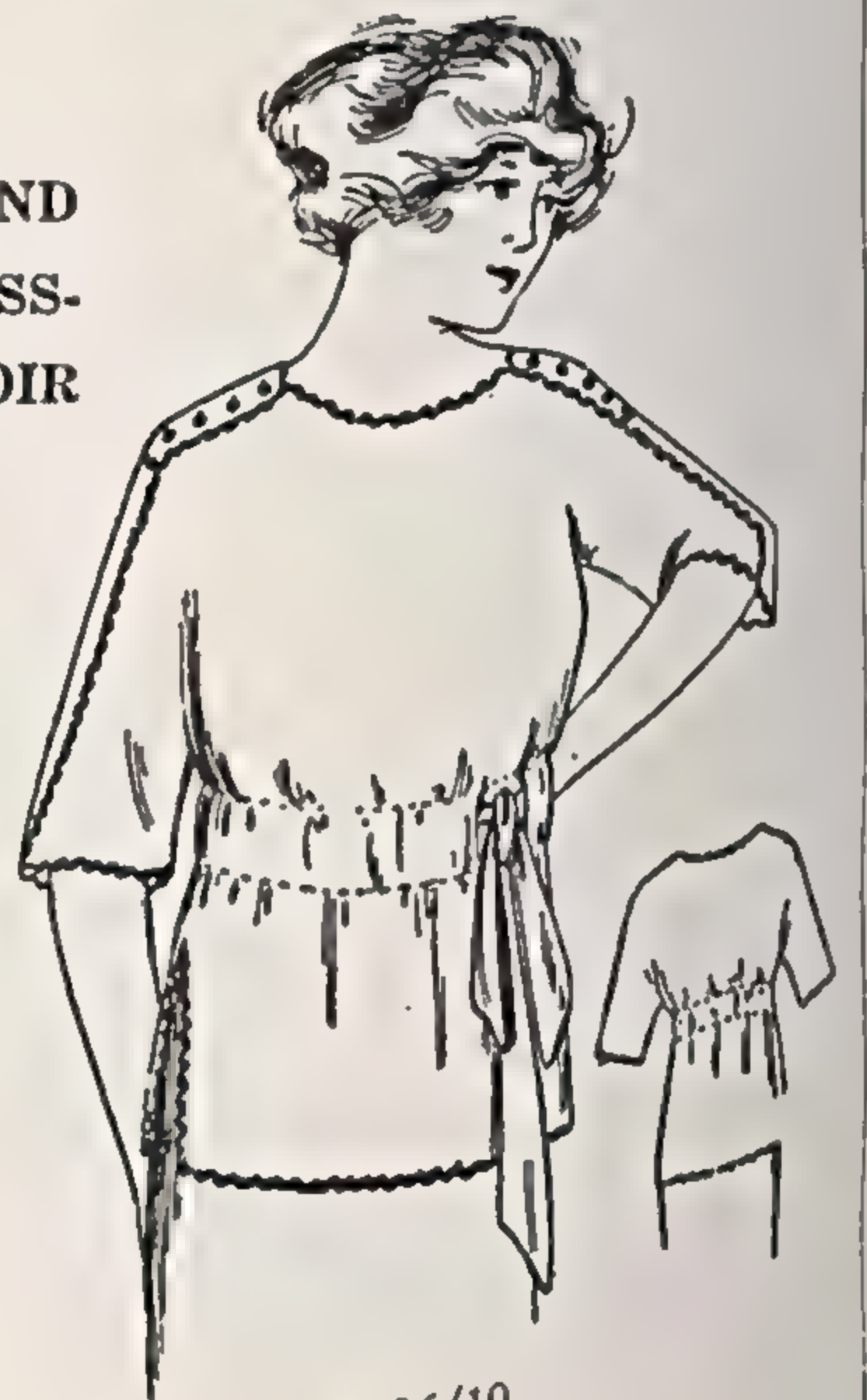
UNUSUAL NEGLIGÉES AND TEAGOWNS FOR THE DRESSING ROOM AND BOUDOIR



1895/19



2017/19



1896/19



1730/19



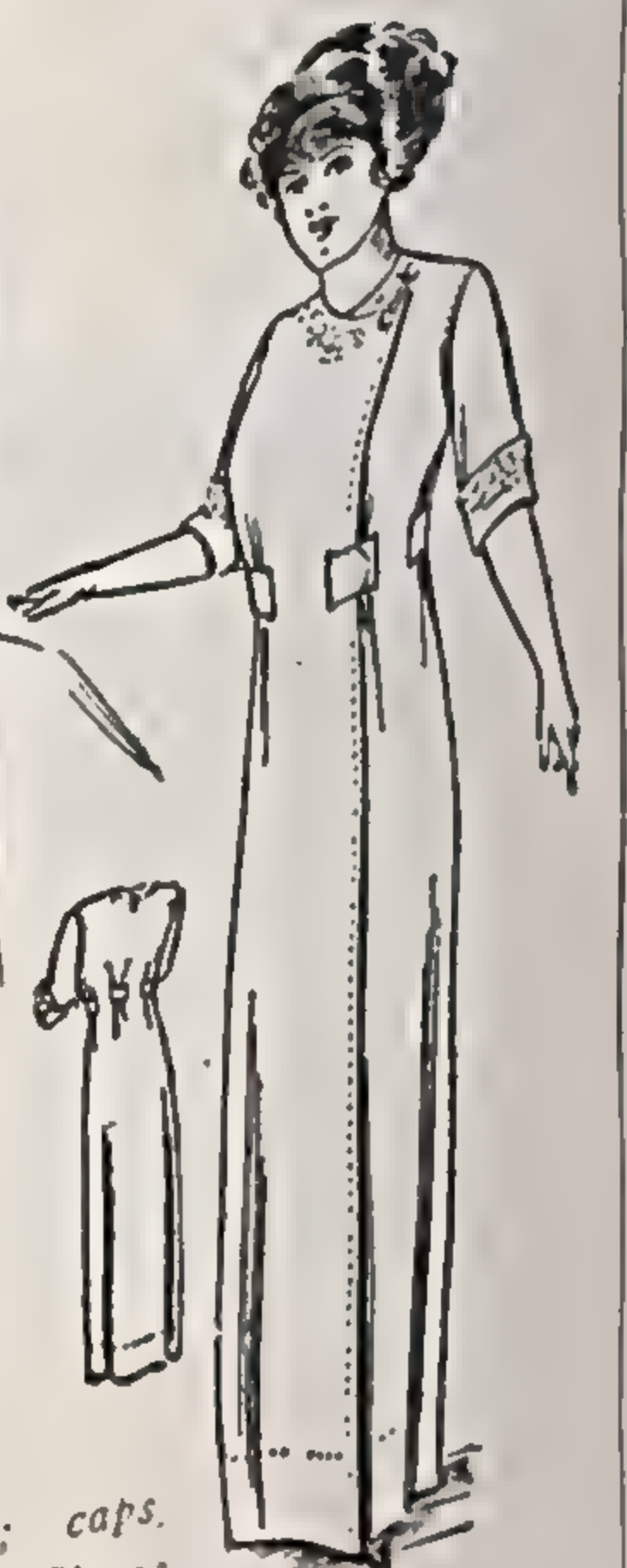
1818/19



1898/19



1817/19



1814/19

Patterns for long negligees are \$1 each; short dressing sacques, 50 cents each; petti-

coat, 50 cents; caps, 50 cents each. Sizes: 34 to 40 inches bust measure.



1907/19



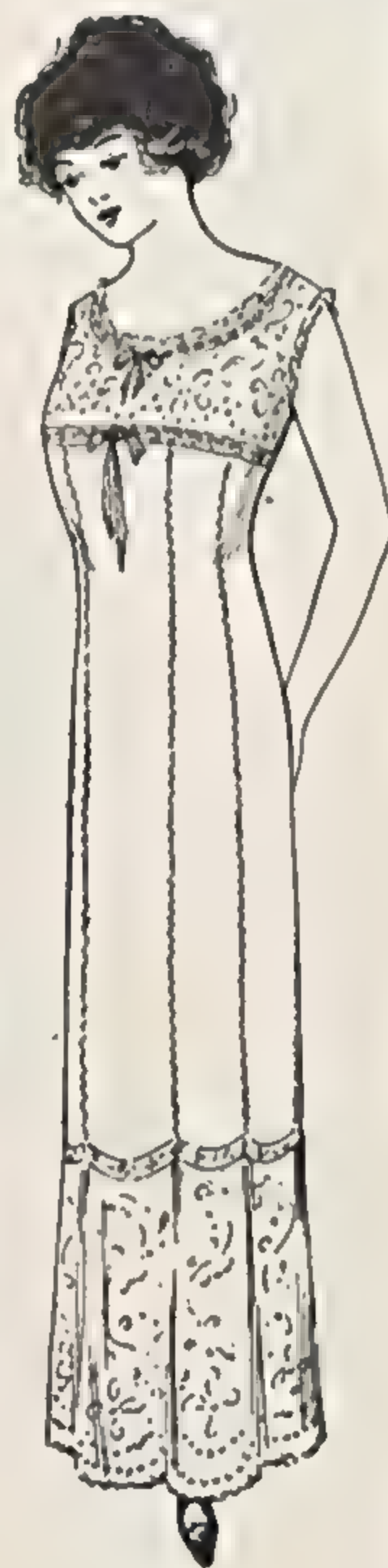
1837/19



1905/19



1856/19



1910/19



1901/19



2015/19



1666/19



2010/19



1904/19



2012/19



2011/19



1909/19



1838/19

THIS IS THE SPECIAL
OFFER—BY CHOOSING
ANY VOGUE PATTERNS
AMOUNTING TO \$1
YOU WILL RECEIVE
WITHOUT CHARGE THE
PATTERN FOR THIS UN-
USUAL COMBINATION

This combination has recently
been placed on sale in a leading
Fifth Avenue shop.

It sells from \$6.50 to \$12, ac-
cording to the material.

This garment you yourself can
duplicate in fine batiste by a few
hours' work for \$1.63.

Cost—Fifth Avenue Shop—\$6.50
to \$12.

YOUR COST

2½ yards batiste, at 45c.....	\$1.13
4 yards ribbon40
2 skeins embroidery cotton...	.10
Vogue pattern (free).....	.00

\$1.63

VOGUE'S OFFER

How to Secure This Pattern Without Cost

Vogue wants you to try its pat-
terns—to satisfy yourself that ex-
quisite lingerie may be made at a
very much reduced cost.

Therefore with any order of \$1
or more for Vogue patterns, Vogue
will add, without extra cost, the
pattern for this dainty combination
of chemise and knickerbockers.

Patterns for the models shown on
this page are 50 cents each, except No.
1910/19 which is \$1. Sizes: 34 to 40
inches bust measure for all patterns
except 2012/19, which comes in 14,
16 and 18 year sizes.

EVERY PHASE OF THE YOUNG GIRL'S WARD-
ROBE IS COVERED BY VOGUE PATTERNS—
SIMPLICITY OF CONSTRUCTION INSURES SUCCESS



1704/19



1834/19



2096/19



1936/19



2092/19



1922/19



1931/19

THE COST OF A SCHOOL DRESS

Made by Vogue Pattern No. 1931/19
4½ yards of 44-inch blue
serge, at \$2 a yard..... \$9.00
½ yard of brocaded wool
éponge, at \$1.50..... .75
1¼ yards of black satin, at 75
cents94
Pattern 1.00

\$11.69

Such a dress could not be bought
in the shops under \$27.50.

THE COST OF A SUIT

Made by Vogue Pattern No. 1936/19
4¾ yards of 50-inch blue suit-
ing, at \$2 a yard..... \$9.50
2½ yards of silk lining for
coat, at \$1..... 2.50
Pattern 1.00

\$13.00

Seamstress, 2 days, at \$2 a day. 4.00

\$17.00

A suit in such a cut and quality
of material could not be bought in
the shops under \$25.

Patterns of coats and skirts are 50 cents each. All gowns (with the excep-
tion of 1920/19, which is \$1) are 50 cents each for waist and skirt. Sizes:
14, 16, 18 years for misses' patterns, and 6, 8, 10 years for children's patterns



2139/19



2142/19



2020/19



1938/19



1920/19



1933/19



2022/19



2021/19



A COMPLETE BABY LAYETTE

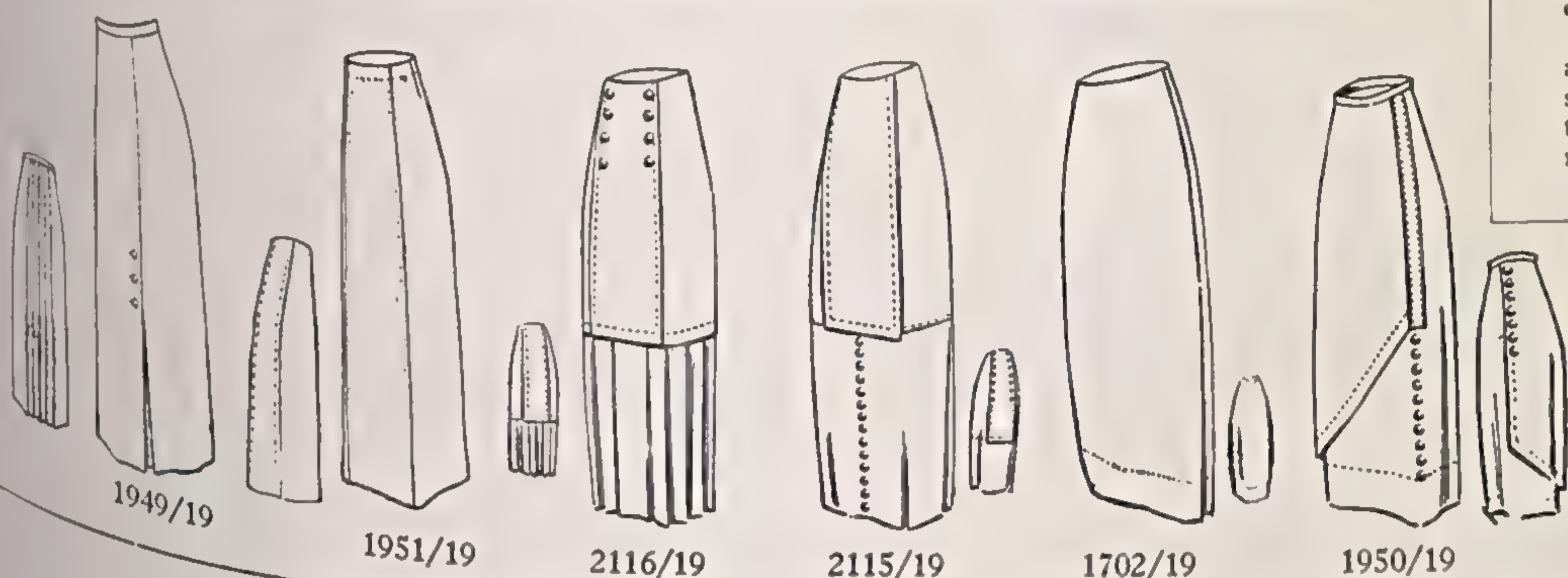
A CHINESE puzzle is nothing to unravel in comparison with the average group of baby patterns put in one envelope.

We know this.

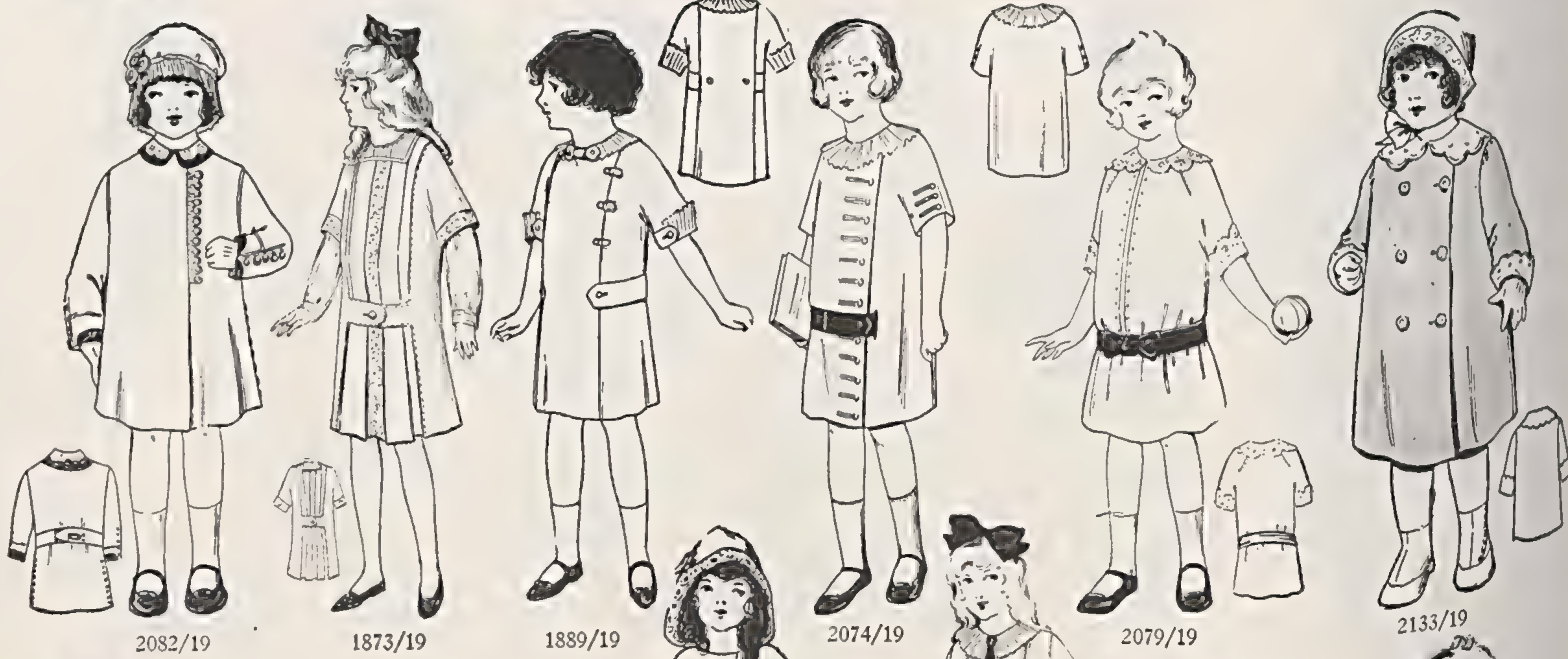
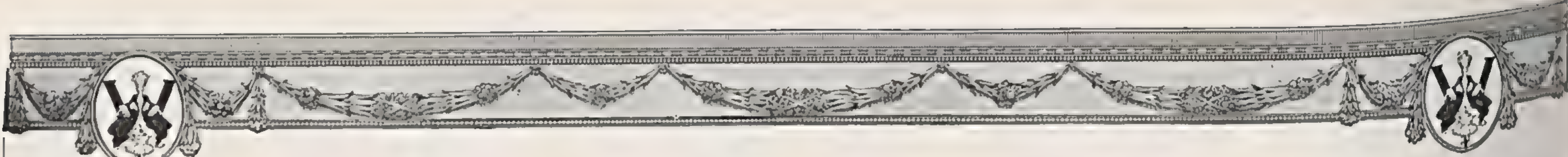
So here is the Vogue way—the simple direct way—to eliminate the puzzle.

Making baby clothes has the charm of fancy work and this pattern is an exact working plan which will save many dollars. Good materials, fine stitches and a trifle of hand embroidery produce costly looking garments—at one-third what you would pay in the shops.

VOGUE'S CHILDREN'S PATTERNS ARE ONE WAY TO SMART-
NESS AND ECONOMY WHICH IS ALWAYS SUCCESSFUL



Patterns for the children's dresses and suits are 50 cents each. Sizes: 4 to 14 years. Patterns for women's skirts 50 cents each. Sizes: 22 to 28 inches waist measure.



The patterns shown on this page are 50 cents each with the exception of No. 1990/19 which is \$1.00. Children's sizes: 2 to 10 years for all patterns except 1873/19, 1888/19 and 2141/19, which run to 12 years. Women's sizes: 34 to 40 inch bust measure.



MANY WOMEN SAY

"I could make my clothes if I once had a good fitted lining." Well, here it is. These patterns come in regular sizes at 50 cents and \$1, but may be cut to your special measurements; \$2 for waist and sleeves, and \$4 for princess slip lining. A made-to-measure lining will prove a great saving of labor for if once right any number of gowns may be cut from it.



Tecla Gems



Tecla Pearls and Genuine Diamonds

NEW YORK: 398 Fifth Avenue
 PHILADELPHIA: Walnut St. at 16th
 WASHINGTON: F and 11th Streets
 ST. LOUIS: 621 Locust Street
 ATLANTIC CITY: 1913 Boardwalk

Tecla

PARIS: 10 Rue de la Paix
 LONDON: 7 Old Bond Street
 BERLIN: 15 Unter den Linden
 VIENNA: 2 Kärnthnerstrasse
 NICE: 16 Avenue Messéna



*Extends to its subscribers and friends
a cordial invitation to be present at its*

ANNUAL AUTUMN OPENINGS

*to be held in various
cities at the time and
place stated below*

PHILADELPHIA	
Sept. 30, Oct. 1, 2.	The St. James.
BALTIMORE	
October 3, 4, 5.	The Rennert.
WASHINGTON	
October 10, 11, 12.	
HARTFORD	
Sept. 27, 28.	The Allyn House.
NEW HAVEN	
October 1-5.	The Edward Malley Co.
ALBANY	
October 7, 8.	The Ten Eyck.
SYRACUSE	
October 9, 10.	The Onondaga.
ROCHESTER	
October 11, 12.	The Seneca.
BUFFALO	
October 14, 15.	The Iroquois.
CLEVELAND	
October 16, 17.	
CINCINNATI	
October 18, 19.	The Sinton.
LOUISVILLE	
October 21, 22.	The Seelback.
RICHMOND	
October 24, 25.	The Jefferson.

THERE will be on exhibition in each of these cities exact duplicates of the models shown in VOGUE's Opening on Fifth Avenue. The opportunity is a particularly valuable one for VOGUE's friends among the dress-makers, and for every woman who seeks early and dependable information of the new season's mode.

The models shown in these Openings will not be published in VOGUE or elsewhere.

Special cards of invitation will be mailed to the friends of any subscriber of VOGUE upon request.



HOW WINTER GOWNS *will be* TRIMMED

THE selection of the trimming for a costume is fully as important as the choice of the material. As though to make up to her devoted followers for any lack of startling changes in the designing of clothes, Fashion allows them unlimited choice in materials and garnitures.

The keynote in all that pertains to fashions for the coming season is a tendency towards extravagance. No matter how costly a fabric may be, one can find a garniture of corresponding elegance. The display in one of the big houses looks like a scene from the "Arabian Nights."

Three features stand out prominently in all trimmings—first, the use of rhinestones in evening garnitures; second, the use of buttons, and third, the extreme popularity of lace. Next in importance is the use of motifs for looping up draperies.

To the person with anything of a technical knowledge of laces, the present season is a sort of nightmare, for each variety of lace is combined with one or two other kinds until the original type is hopelessly lost. Only the most confirmed grumbler, however, would continue to cavil after the first glance at these nondescripts, for they are wonderfully lovely, really more beautiful than the pure types—as they often unite excellences of widely different styles. In real laces, of course, the pure types still remain, but in many instances the imitations are in higher favor.

THE SIX FIRST FAVORITES

Six laces may be taken as forming the groundwork of the various mixtures, and are used in their own form without change more often than any others. Many other laces are largely sold, and many also are locally in great prominence, but Bohemian, Malines, Alençon, Filet, Silk Run, and Flat Venice appear in some degree in the composition of every popular lace of the season.

Real Bohemian lace differs very radically from the imitation. The latter is generally taken to mean a net lace with a sort of "vermicelli" effect of cord all over it, while the real is a most exquisite combination of intricate stitches. Real Bohemian costs about \$3.75 for three-inch width, and the imitation may be bought for any price from 50 cents up.

Malines has been a prime favorite on the Continent for a long time. This season's patterns are in extremely delicate designs. One of the favorites is a Vandyke point and pattern in tiny dots, three inches wide, at \$1 a yard. Many of the favorite guipure figures are reproduced in charming Malines designs at \$1 for a three-inch width.

The original Alençon lace is worked on a net foundation, and the pattern is outlined with horsehair. In the modern examples the same effect is produced by the use of a silk thread. A good quality of Alençon lace may be bought for about \$1.25 in a three-inch width.

Filet is a most elastic term, for its only connotation is a foundation of square-mesh net, which may be of any size, and be overlaid with almost any conventionalized design. The real, hand-made filet is a very rich lace, and of great strength and durability. It costs about \$2.75 in a three-inch width. There are many satisfactory imitations of filet in all possible designs, in black, gold, and fancy, raised designs. For a three-inch width 50 cents is an average price.

Silk-run lace is not really a definite type, but rather the name for a certain effect. The silk-run lace has a decided pattern of solid stitches with an outline or "run" of silk, and is much heavier than Alençon. It may be bought for \$1.25 in a three-inch width.

The patterns of the latest Venice, or as it should properly be termed, Point de Venice, are more true to their originals than almost any other popular lace. It is a rich, closely set, strong lace, but with an air of delicacy that gains it great favor. Motifs in deep points and oblongs are in great favor, and wide bandings are used extensively for trimming costumes and wraps. Made-up pieces of Venice are amongst the handiest of all the laces. Flat Venice is a term used to mark the difference between the flat style and that made with a raised or "repoussé" pattern. A good average for a four-inch width is \$2.

THE CLOSE SECONDS IN LACES

Net top laces are in great demand, especially for the flounces of dance frocks and for ruffles. They are not at all expensive, for one can find pretty patterns for 75 cents in four-inch width.

Shadow lace still holds its place as a favorite. Some of the prettiest of frills and ruches that are so popular are still made of this well-known favorite, which can be had for almost any price and in any style. A pretty shadow in four-inch width can be bought for about 50 cents or one may pay \$1 for the same width. Macramé lace is undoubtedly in the first ranks of fashion. It costs about \$1 for a three-inch band.

Chantilly is always in style. This season it is shown in patterns that are a combination of many of the other popular styles. It is the most satisfactory lace for general use. The "medallion" patterns are in greatest favor. A good Chantilly would be about 75 cents in a four-inch width.

Point d'esprit laces deserve all the favor accorded them, for they are lovely, delicate laces of great durability, and not at all high priced. Pretty styles are sold in four-inch width for about \$1. Spanish lace is also coming into favor. Ten-inch banding costs about \$5.

EVENING GARNITURE

Rhinestones and tiny spangles are conspicuous factors in evening garniture. The allover trimmings are to be much used as draperies. A net of white silk in square mesh thickly sprinkled with rhinestones is eighteen inches wide and costs \$7.50 a yard.

Chiffon sprinkled with dewdrops is \$1.75 in a 36-inch width. The latest novelty in beaded all-over is a fine mesh net on which is a pattern of minute crystal beads and spangles which give the effect of frost work. It is twenty-seven inches wide, and costs \$7.50 a yard.

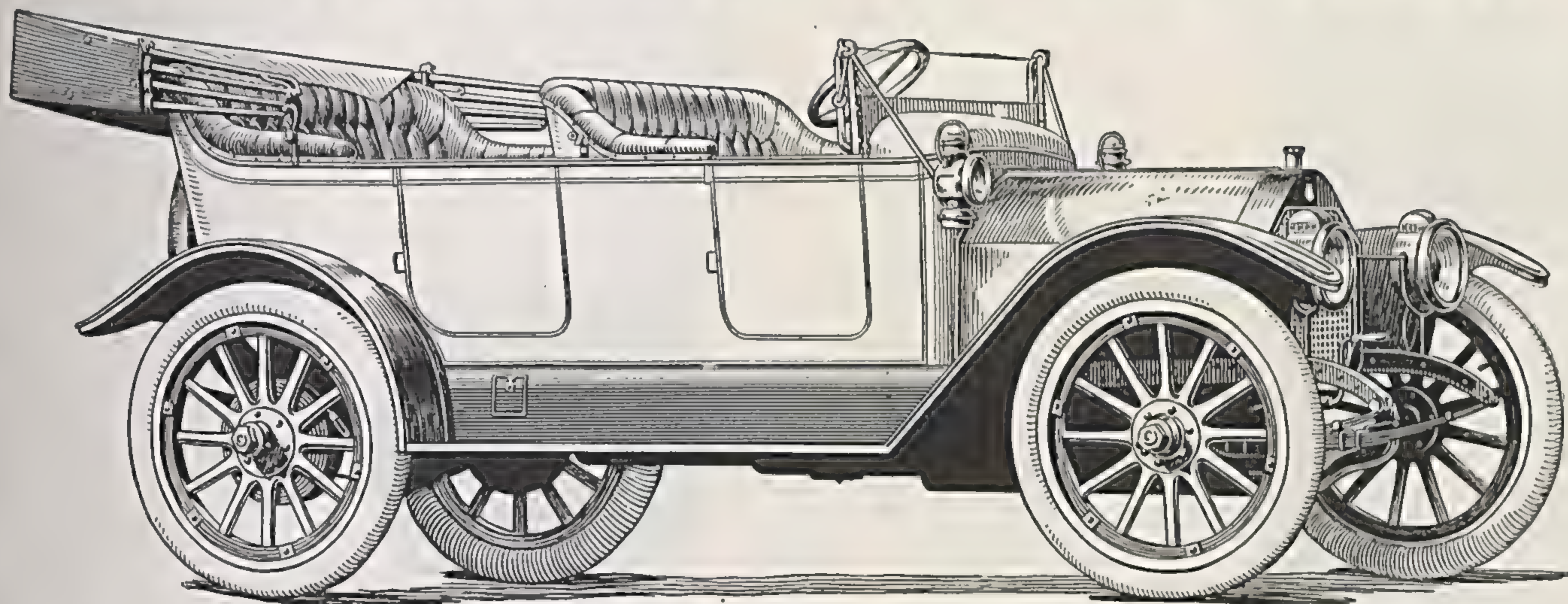
The use of net as a foundation for all sorts of garniture is most marked. "Satin pearls" are combined in beautiful effects and in the most exquisite color schemes. A three-inch banding costs \$4.50.

In rhinestone ornaments the latest drop effect shows a long stone like an earring with a back. This costs \$1.50 in the narrow, one-inch style with a heading of single stones.

The vogue of single rhinestones in bands, and occasionally used alone, continues. One can now buy the stones ready to use, in bunches containing one gross for \$1.85, while those sewn on bands cost \$1.50 a yard.

All sorts of motifs and buckles are in fashion for looping up drapery. One sees them in every possible material and color. Quite the newest is a combination of black and white beads made up in a buckle or a double ring, costing \$1.85. Another decided novelty is a huge hook and eye of pearl or jet beads, which costs \$1.50. Several of the laces and garnitures mentioned in this article are shown on page 60.

The Maxwell "40" for 1913



\$1675 fully equipped, f. o. b. factory

The Greatest Maxwell of All

Larger—More Power—More Refinement

NOTABLE FEATURES

Left hand drive
Center control
Long stroke silent motor
Selective transmission
116-inch wheelbase
36-inch wheels
Demountable rims

French design body
Black and nickel trim
Metal bodies—24 coats of paint
and varnish
Roomy tonneau
Turkish cushions
Two front doors
Effective dash ventilators

Self-starter
Stylish mohair top and side curtains
High grade lamp equipment
Electric lights
Concealed horn
Tire carrier and protector
Extra tire rim

1913's Biggest Value in Three Models

Beauty, luxury and comfort have been developed to the utmost in the handsome Maxwell "40." Every refinement, every detail, is the very latest. Nothing that would make the Maxwell "40" better has been spared or omitted.

The new 1913 Maxwell is the finest car we have ever built. It is larger, more powerful, finer in every way. But it remains characteristically a Maxwell. That is, it retains the mechanical features responsible for the extraordinary Maxwell durability, endurance, economy of operation and upkeep.

The "forty," is made in two body styles—the touring car \$1675 and roadster \$1625.

Maxwell "30"

We offer also the "thirty" touring car \$1145 and the "thirty" roadster \$1110. Our "thirty" made a great hit last year and we were unable to build enough to supply the demand for it. It is improved and enlarged as the leader has been and we are confident will retain its supremacy in its class.

Maxwell "22"

In the new Maxwell "twenty-two" we have the spectacular automobile value for 1913. At \$785, fully equipped, including self-starter, the "twenty-two" will make an instantaneous hit. If you are interested in this model, we urge you to see the car, get a demonstration and make your selection at once in order to insure delivery. Our entire output of this model for 1913 is already sold to dealers.

You should buy a Maxwell because— It holds the World's speed record in its class. It is the national touring champion—winner of the Glidden Tour. It lasts longest—proven by actual State registrations. It costs less to maintain—proven by public demonstration.

Deliveries Now. Dealers everywhere are prepared to make deliveries at once. We will be glad to send you the advanced Catalogue for 1913. Write for it.



United States Motor Company

MAXWELL DIVISION

40 West 61st Street

New York City



Maison JAQUELINE



THE woman much in the public eye who must always rely on her own personality demands supreme individuality in her gowning. Sarah Bernhardt, one of the most famous of these women characterizes Mlle. Jaqueline as "the greatest dress-maker in America."

IT is the constant aim of Mlle. Jaqueline to express the individuality of her customers. The regular patron of this establishment can never find herself subservient to the tyrant fashion.

20-22 E. 46th Street
New York
Opposite the Ritz-Carlton

WHERE ALL IS VANITY

Paris Excels in the Manufacture of Bibelots and Little Extravagances that Require the Expenditure of an Infinite Amount of Skill and Time



The pearl rises like a magnolia bud from a calyx of platinum and diamonds

where more rapid than in the accessories of dress. No sooner do we become accustomed to a certain form of hat pin, chain, lorgnon, glove, bow, or buckle, than lo! we find that the indefatigable designers of the rue de la Paix have launched a dozen newer, and always it seems, prettier models.

HAT PINS, FOR EXAMPLE

How they change, and what fabulous sums can be spent upon them! A model of a pin which has been particularly popular in Paris this year, especially since it was adopted by that fascinating actress, Yvonne de Bray, who wore it indiscriminately in her plainest walking toques and in her most elaborate picture hats, is shown in the sketch in the upper left-hand corner. A large and beautifully colored fresh-water pearl rises like the bud of a magnolia out of a small calyx of platinum and diamond chips, and a single spray of diamond leaves runs around the base and half-way up on one side.

The pin sketched in the opposite corner is composed of diamonds and amethysts in the original, though rather obscure design of a Scotch thistle. It shows the mode of putting a large, colored stone, round, square, or oblong, in a high, pronged setting of diamonds. In this particular pin, the amethyst, which forms the blossom part of the thistle, is of unusual size, so that the pin is quite as large as the bud of the natural flower. The prickly burr part is formed of lines of diamonds set in charming irregularity to simulate the true shape of the thistle. Each alternate line ends respectively in a single large diamond and in a large and a small stone which frame the many faceted amethyst.

BAG AND CHAIN FASHIONS

Jeweled bags and purses, plainer leather bags, and almost every known extravagance in the form of change purses, are the rule, but to be in the very latest fashion one must carry a moire bag with the costly jeweled clasp familiarly seen on link bags of silver and gold. From one of the oldest and best known jewelers of the rue de la Paix comes the attractive model illustrated near the top of the page. It is made of black moire antique with a heavy bar of platinum thickly studded with diamonds in an elaborate filigree design. The bar curves in a graceful line from rounded corners to a pronounced point in the middle, where the small diamonds of the setting run in an unbroken line into the larger diamonds that form the clasp. The bag is carried by means of a short but very heavy cord of black silk.

A novelty jewelry shop is showing an old-fashioned, heavy, black silk cord chain for muff, fan, or watch, into

which are inserted, at every few inches, carved links of oxidized silver that extend from either side of a square-cut topaz or some other semi-precious stone.

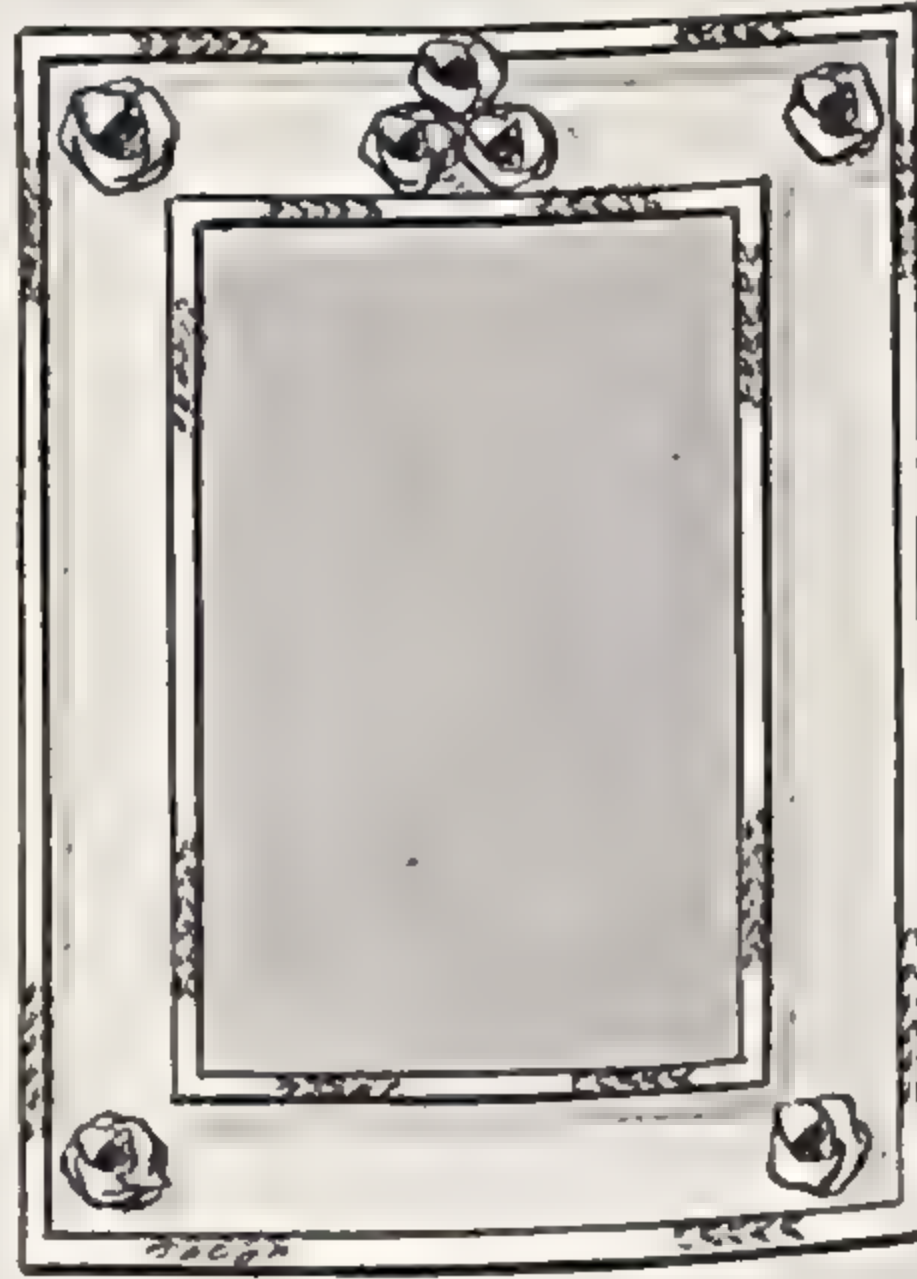


There is a rich simplicity in this jewel-barred bag of black moire antique

The cord is knotted in the middle and at each end where it joins the silver links. It fastens by two silver hooks, so that it may be opened out perfectly flat, and thus permits of more than one article being attached to it. These cords, which look particularly well with dark cloth tailor suits, are inexpensive, for they cost but 15 francs in any kind of stone desired. Naturally, the stones are imitation, but the silver is solid and heavy, and the work good.

A ROSE FRAME

A frame is a bibelot which always delights the French; so it is in Paris that one finds the most attractive products of the frame-maker's art. The cabinet-size frame sketched in the



Small, shaded, porcelain roses bloom prettily on a frame of heavy gilt

middle of the page is of heavy gilt, ornamented with clusters of small porcelain roses in exquisite shadings of old-rose. The band that forms the frame is nearly two inches wide, with a perfectly plain center and raised edge, ornamented with leaf engravings. The tiny nosegay of the roses that graces the top is a pretty substitute for the timeworn bow-knot of gold. Small, single roses of the porcelain decorate each corner. The engraving is all done by hand, and each separate rose petal is so painstakingly executed that the flower is really a perfect little masterpiece. Price, 58 francs.

PENHOLDERS DE LUXE

Exquisite penholders of solid gold topped by precious stones are among the fantasies being shown by another shop. These are light and smooth, easy to hold, perfectly balanced, and simple in form. The right-hand pen of the two sketched at the bottom of the page points from its slender base



Gold penholders topped with precious stones

to an attenuated top that ends in a small, round pearl. The other, somewhat heavier in form, is of the same thickness throughout, and is ornamented by a turquoise matrix sunk deep into the end. These extravagant trifles for the desk or writing case are each priced at 225 francs.

A TRANSPARENT TEA TABLE

Tea tables of glass may sound about as practical as the glass slipper of nursery-day fame, but they are in reality infinitely more durable than their name would indicate. The glass is fitted in a heavy framework of brass, and mounted upon brass legs, fashioned after the legs of Chippendale furniture. It looks much like a huge jewelry box, about a yard square and a foot high. A box it really is, and in that lies one of its charms, for each of the four sides opens out, and being provided with a strong brass brace, may, when the table is in use, serve as extra shelves or extensions, while when not in use, they close up tight, the cups and saucers are placed inside, and all is kept fresh and free from dust. These tables are exceedingly pretty, easy to keep clean, and since they are mounted in the brass setting and made of heavy beveled glass, there is small danger of breakage, and none of scratching, blistering, or marring the polished surface by cups of hot tea, as so often occurs with trays and tables of polished mahogany. Price, 300 francs.

FOR THE BOUDOIR

The French notion of what is pretty and of what is always appropriate for footwear coincide with the American idea, but occasionally one finds something in this line which appeals quite as strongly to the one as to the other. In the mule shown in the lower right-hand corner, all these difficulties are overcome. The slipper is made of pale pink satin and covered with heavy white linen, embroidered in eyelet work with medallions of drawnwork. The top is bound by a double bias piping of the satin, and a tiny rosette of pink chiffon is placed slightly to one side. Price, 10 francs 90 centimes.

NOTE.—One franc is equivalent to twenty cents, and five centimes to one cent.

If you do not receive VOGUE regularly, page 8 is to you the most valuable page in this number.



Daintiness personified in this mule of pink embroidered

La Promenade des Toilettes

which each season is the fashion event of America, will start on Tuesday, *October first*—and will be continued for a number of days, so that women from all over America may journey to the House of Fashions to see the

New Gowns, Wraps, Furs and Millinery from the Famous Couturiers and Modistes of Paris

If you adore fashions (and you surely do) there is probably a voice from within that is making you long to be in Paris and see the modes that are truly new and endorsed for this season by the famous Dictators of Style. If you are in California, the Middle West, the South, or the North it will be more advantageous to come to the House of Fashions in New York, for in "La Promenade des Toilettes" you will be privileged to see the New Modes from *all* the Fashion Creators of Paris.

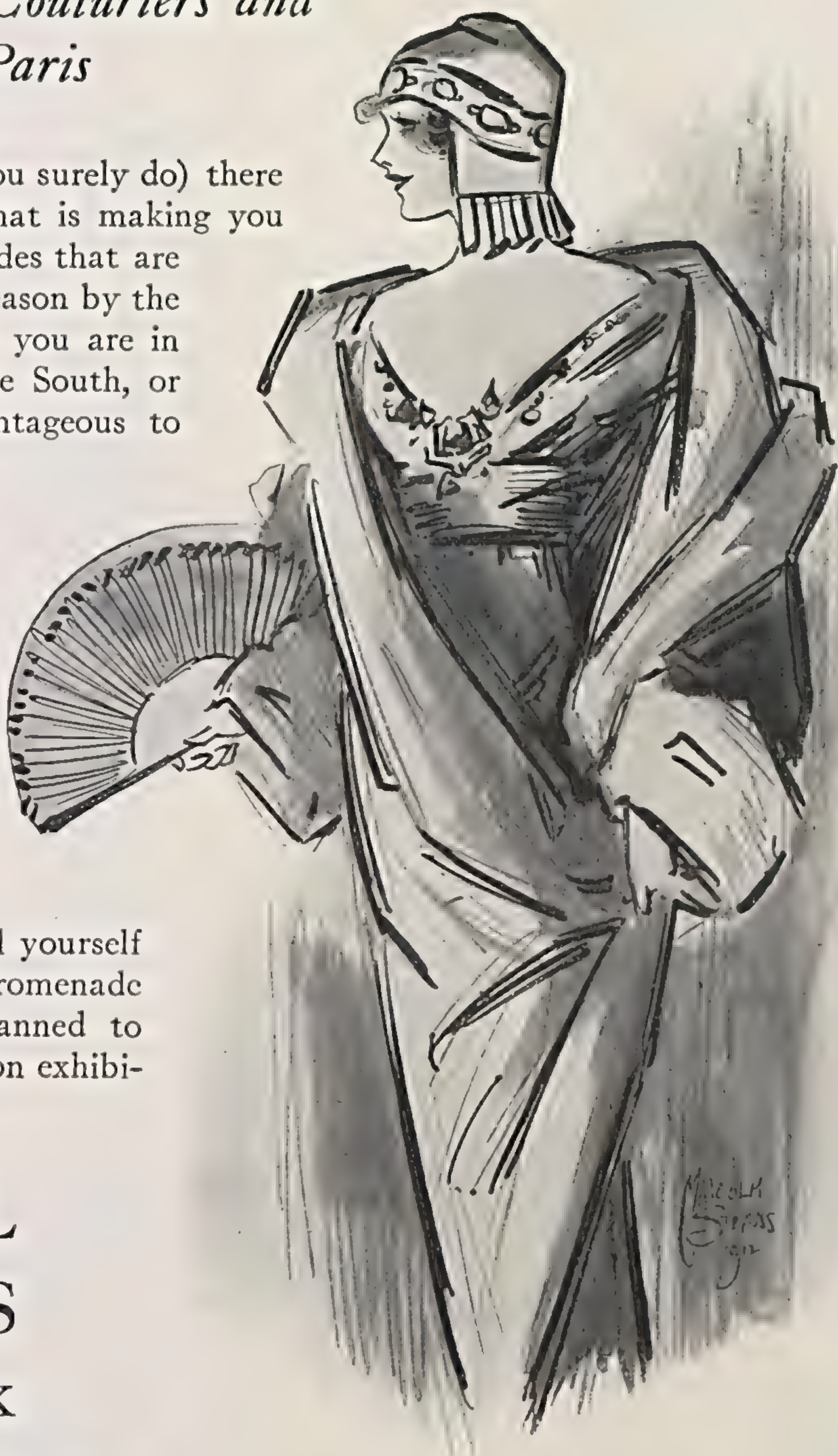
In Paris, as well as in New York, we are recognized to be the *largest importers* of Modes. And this Exhibit will again emphasize this unique record.

We hope that you will avail yourself of the opportunity to visit "La Promenade des Toilettes," for we have planned to make it the most beautiful fashion exhibition ever presented in America.

**GIMBEL
BROTHERS**

NEW YORK

Broadway and Thirty-third Street





"The Crowning Attribute of
Lovely Woman is Cleanliness."

Dress Wisdom

THERE'S art in woman's attire—the gown proclaims the woman. The woman may select the gown, but the gown has its sure effect on the thought, action and character of the wearer. And our characters influence all whom we meet.

Dress is the chief factor in environment. And environment shapes, molds, colors and tints our lives. Wise dressing means poise, good taste, health, happiness and sweet content.

The well-dressed woman blesses and benefits herself—and the world—for she adds to its joys. And we can not imagine a woman well dressed without Naiad Dress Shields. They add the final assurance of cleanliness and sweetness.

Naiad Dress Shields are hygienic and scientific. They are a necessity to the woman of delicacy, refinement and good judgment. They are healthful to the skin. As they are made without rubber, they do not have its unpleasant odor.

They are quickly and efficiently sterilized by immersing in boiling water for a few seconds. To be obtained at stores, or a sample pair sent you on receipt of twenty-five cents. Every pair guaranteed.

A handsome colored reproduction of Coles Phillips' beautiful drawing on heavy paper, 10 x 12 inches, sent for 10 cents. No advertising.



The C. E. Conover Co.
Manufacturers
101 Franklin St., New York

THE EVOLUTION of the BRASSIÈRE

From an Ill-Fitting Bandage That Knew Not Special Requirements, the Brassière Has Developed into a Model for Each Individual Figure

IT is an acknowledged fact that many of the most popular lingerie fads and fancies in Paris are flat failures when they are brought over here simply because they are not practical to launder. The Parisienne loves the shimmer of silk and the softness of filmy lace, but our women will have none of it in their underwear unless the effect can be obtained in washable materials.

Not so long ago it was sufficient to have one's lingerie made of extremely fine fabrics and trimmings, but Fashion has grown so exacting that it will not now allow the slightest wrinkle or fullness which makes an ugly pucker beneath a filmy gown. Nowadays we must have our under-dress as carefully designed and tailored as our outer garments, and on exactly the same lines. So the smart *lingères* are designing well-fitting models to which nothing but the name of the time-honored originals remains.

The process of elimination has been strenuously practiced. Drawers have been put under the corset, and consist of little more than a yoke with skimpy ruffles short enough to avoid the hose supporters; petticoats have either disappeared altogether or are made in one with the corset cover in a snugly fitting or princess style; and corsets attained such extreme importance as the prime factor in the creation of the slender silhouette that for a time they could not rightly "find themselves" and grew to impossible proportions.

ENTER THE BRASSIÈRE

But this uncomfortable rigidity was not accepted for long with-

out a cry of protest. The next problem was to find something that would permit independent movement above and below the waist and yet properly confine too buxom proportions. Then someone remembered that there was a solution of the difficulty at hand. The brassière leaped at once into favor, for it was found that this garment could take the place of the top part of the corset, which had been cut extremely low to allow freedom. The brassière was so much better than anything that had been found that it attained instant popularity, but alas! Fashion still looked coldly on the actual result and declared that though the brassière was the best solution yet offered to her, she was not entirely satisfied, for it failed to meet her pet demand. Beyond size grades, the brassières first brought out recognized no individual requirements, even in the most widely diverse figures. The most beautiful creation has not the ghost of a



The well-fitting yoke of convent embroidery is the popular feature of this brassière

The slender woman also has her special models. If she is very thin there is a model with invisible pockets, trimly buttoned, which contain a sanitary, washable padding that may be used in just the desired quantity to effect a perfectly natural roundness.

Another line of models is made without shoulder straps for décolleté gowns. These brassières are adjusted to fit so firmly over the bust and around the waist that they cannot slip, and so make an ideal undergarment for evening wear. One of the best features of the brassière, especially in the décolleté models, is the possibility it affords for wearing a shield when it is impossible to sew it in a kimono waist.

THE QUESTION OF TRIMMING

When it comes to the question of trimming, one need only decide which is the most attractive amongst a host of fascinating designs. Allover embroidery is perhaps the most attractive, but the latest material used is a strong, open net, covered with all-over lace which is not only effective, but washes nicely. Many women use this style as a lining

for chiffon or other thin materials. The topmost of the models illustrated on this page is a prettily trimmed example of the popular yoke brassière. It crosses in the back and fastens to the corset steel in front with loops or buttons. This same model is made up to open in front as are most of the latest brassière models. Lingerie cloth forms the body of this garment, and convent embroidery adorns the well-fitting yoke. Price, \$2.50.

The latest fancy in brassières is shown on the left of the two middle drawings. It is made of indestructible net veiled with allover Valenciennes lace, a combination that is at the same time attractive and durable, and launders splendidly. Price, \$5.

To the right is the sketch of a model of allover embroidery and lace insertions priced at \$5. Its special feature is the front panel which throws the figure into becoming curves. The lowest drawing is of a brassière designed to support the extremely developed bust. It is made of unstretchable lingerie cloth, cleverly seamed; lace and embroidery lend the requisite touch of feminine daintiness. Price, \$3.50.



Washable brassière made of indestructible net veiled with allover Valenciennes lace

The front panel of this allover embroidery model is most becoming to the figure

chance unless it meets Fashion's requirements, and so it was with the brassière. In vain did it close in the back, or on the side, or in the front—the inexorable finger pointed to the woman with a high bust bulging over the top, and the woman with a low bust gathering the same style brassière into unsightly fullness.

THE BRASSIÈRE OF 1912

This was at the end of last season. At once the brains of the manufacturers of underwear and corsets (for the brassière is classed with the latter) set to work to fulfill the new requirement. The brassières for the winter season are therefore not only new, but have a definite and individual cut to suit the widely different requirements of various figures; they also meet the demands of special styles of dress. For the stout woman there are designs which hold forward a loose bust and the flesh under the arms, and give firmness to both. Others uplift a low bust, and still others reduce a too prominent bust, sometimes with specially cut reinforcements to confine the flesh that tends to bulge over the top of the corset at the sides and back.



A carefully designed model suitable for the extremely developed bust

First Announcement
of the New Forest Mills

Fine Weave Underwear

THE present fashion in woman's dress has brought about a demand for underwear which shall be fine woven, close fitting and attractive to the eye and touch. This demand for Fine Weave underwear is being met by

Forest Mills

KNIT UNDERWEAR

Hand Finished

in the "Fine Weave"

Any woman who prefers this Fine Weave underwear to the regular weave can find all Forest Mills sizes, weights and shapes duplicated in the "Fine Weave." The Fine Weave underwear has the same hand crochet finish at the neck as the regular line, and is sold at the same price, for the corresponding quality. The Fine Weave can be had in lisle, silk lisle, wool, silk and wool, and cotton. It is made in sizes to fit every figure, is made in three weights—thin, medium and heavy—and is sold at all stores where good underwear is sold.

Note the styles in the margin

Dutch necks, low necks, high necks, elbow sleeves, long sleeves, short sleeves and sleeveless, knee lengths and ankle lengths, union suits, vests and

tights are all to be had in both weaves, all bearing the celebrated Forest Mills trade-mark which guarantees their quality and finish.

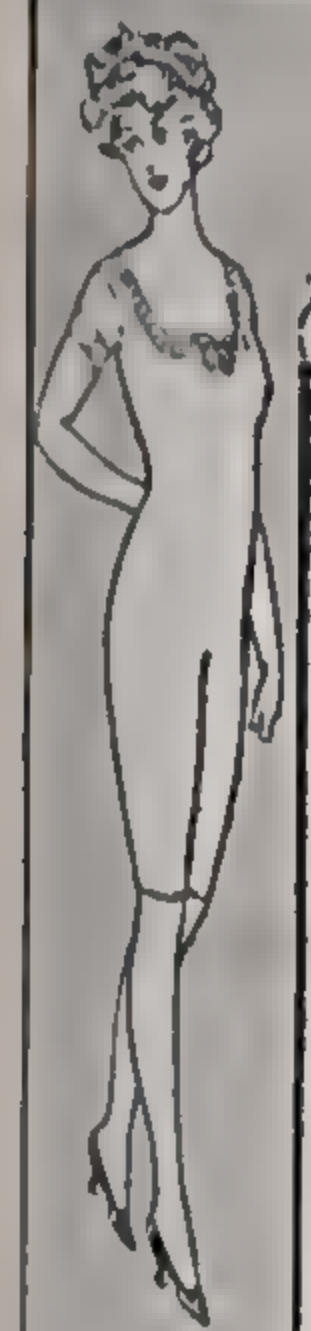
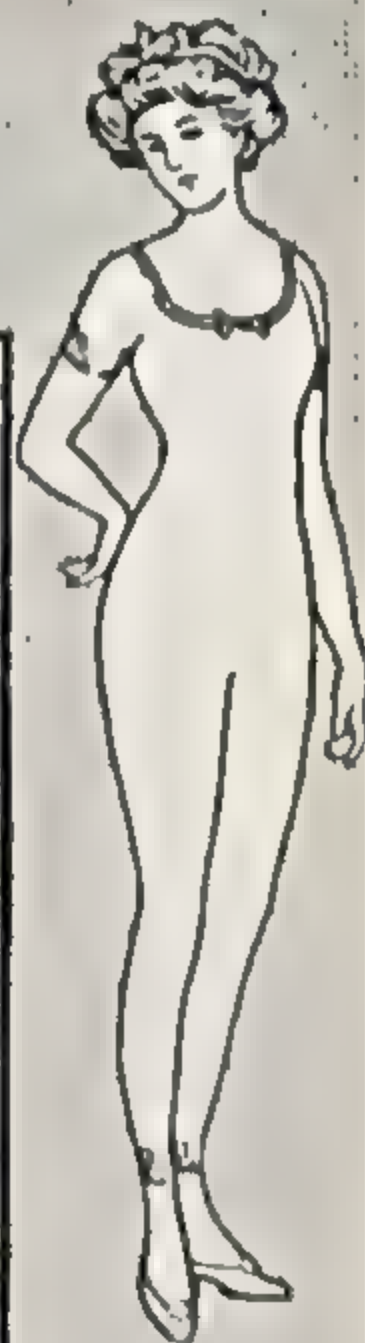
Prices 50 cents to \$4.00 a garment. We will be glad to send you the Forest Mills style book for the asking

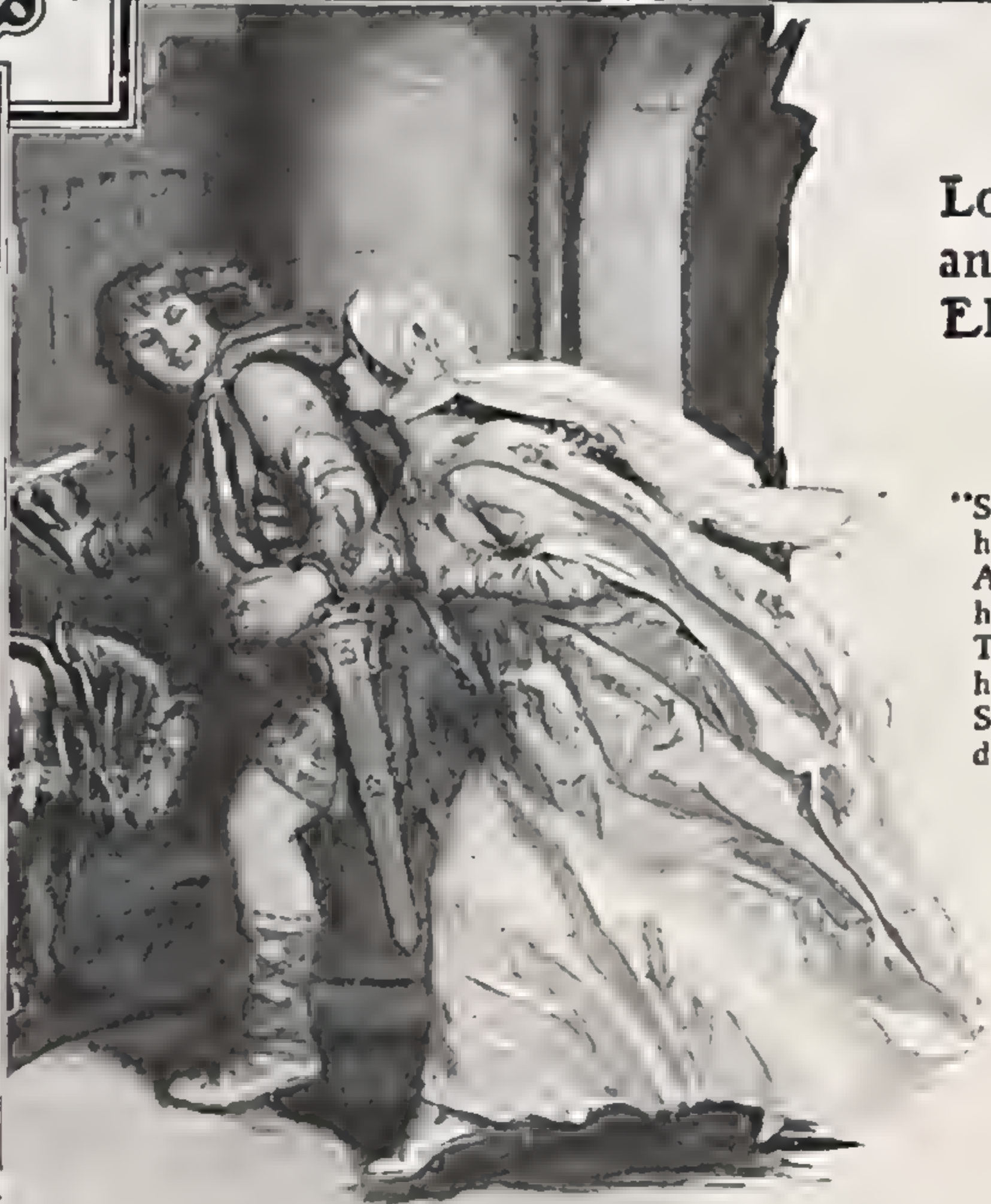
Brown Durrell Co.

NEW YORK
Brown Durrell Building, 1 West 19th Street

BOSTON
Brown Durrell Building

CHICAGO
Textile Bldg., Adams St. and Fifth Ave.





Lochinvar and Ellen

"So stately
his form,
And so lovely
her face
That never a
hall
Such a galliard
did grace."

Famous Sweethearts

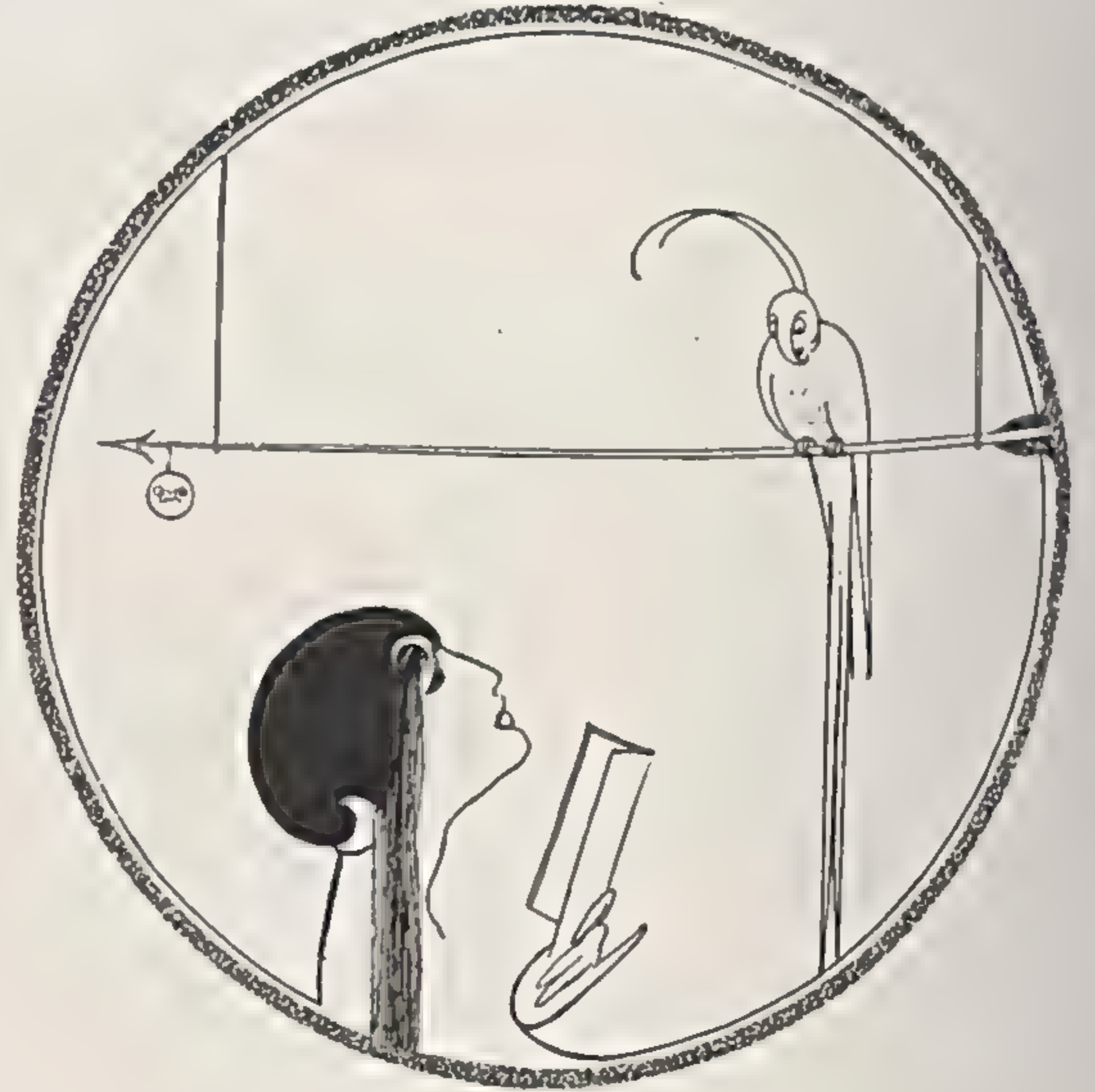
Like the stories of the famous sweethearts of romance and history, Nabisco Sugar Wafers always delight. Their fragile goodness imparts a new charm to every form of dessert. In ten cent tins, also in twenty-five cent tins.



A
Famous
Sweet

CHOCOLATE TOKENS—
Another exquisite dessert con-
fection—chocolate coated.

**NATIONAL
BISCUIT
COMPANY**



W H A T
T H E Y
R E A D

THE DRAMA OF LOVE AND DEATH: A STUDY OF HUMAN EVOLUTION AND TRANSFIGURATION, by EDWARD CARPENTER, should not be mistaken from its title for a systematic treatise. It is really a set of speculative essays, each of which could stand alone, but all of which are loosely connected by the common thread of the author's personal mysticism. Mr. Carpenter employs at times the cautious expressions of the scientific investigator, but much of his bold and charming speculation is based upon the assumption of things that he himself brings in question, and the essay on "Love," which gives title to the volume, is perhaps the best of all, as being least dependent for its plausibility upon violent mystical assumptions, though it is essentially mystical. "The Art of Dying" derives its charm from the boldness of its speculative positions, most of which will be found far from convincing by all except thorough-going mystics. This essay is really in two parts, which appear as Chapters V and VI of the volume. Closely related to these chapters are those concerned with survival after death and the hypothetical inner or spiritual body. Mr. Carpenter in one of these chapters hits upon an idea that used to be advanced by orthodox believers in the resurrection of the body. In the chapters dealing with so-called spiritualistic manifestations, the author exhibits his credulity while reserving final adhesion to the ultra-spiritualistic view. He takes Paladino more seriously than she is taken by most investigators, now that she has been so often exposed at her American seances. Again in the chapter on "The Mystery of Personality," Mr. Carpenter seems to accept as accurately descriptive the term "double personality" as well as that of "sub-conscious self," both of which may

well be merely names for our ignorance. In style Mr. Carpenter's book is remotely reminiscent of Sir Thomas Browne, though never rising quite to the splendor of that old worthy. The speculative interest of the book makes it as detaining as the liveliest fiction. (New York and London: Mitchell Kennerly, \$1.25 net.)

LAME AND LOVELY, by FRANK CRANE, is a volume of short essays enforcing a spiritual conception of life, but not contemning the body, and even recognizing the value of most things scorned by the ascetic thinkers. Mr. Crane's initial essay, which gives title to the volume, takes that title from a phrase in Charles Lamb's lovely essay on "The Child Angel." It embodies a plea for "our lower nature," and notes how the infirmities of great men, such as Washington's oath at the battle of Monmouth, Lincoln's repulse as a teller of somewhat coarse stories, and the like, endear them to their fellows. In the essay on "Friendship" the author strikes a note that every man or woman who has known a friend will acknowledge as true. "The Difference Between Good and Bad" is a sturdy attack upon the indifferent in these matters, as more dangerous than those frankly vicious in practice—from which opinion it may be inferred that the essayist is no pragmatist.

Others of the essays deal with the advantage of confession, with the pulpit, with individuality, with immortality, with altruism, and other matters more or less related to religion or morals. Strikingly original these essays are not, but they have charm and interest, and they are valuable as urging a high view of life. (Chicago: Forbes & Co., \$1 net.)

(Continued on page 96)

Whitman's Continent- Covering Chocolates

Sold in every state—in nearly every town. Always the same—fresh, perfect and doubly guaranteed. Sold only at special agencies displaying the sign:



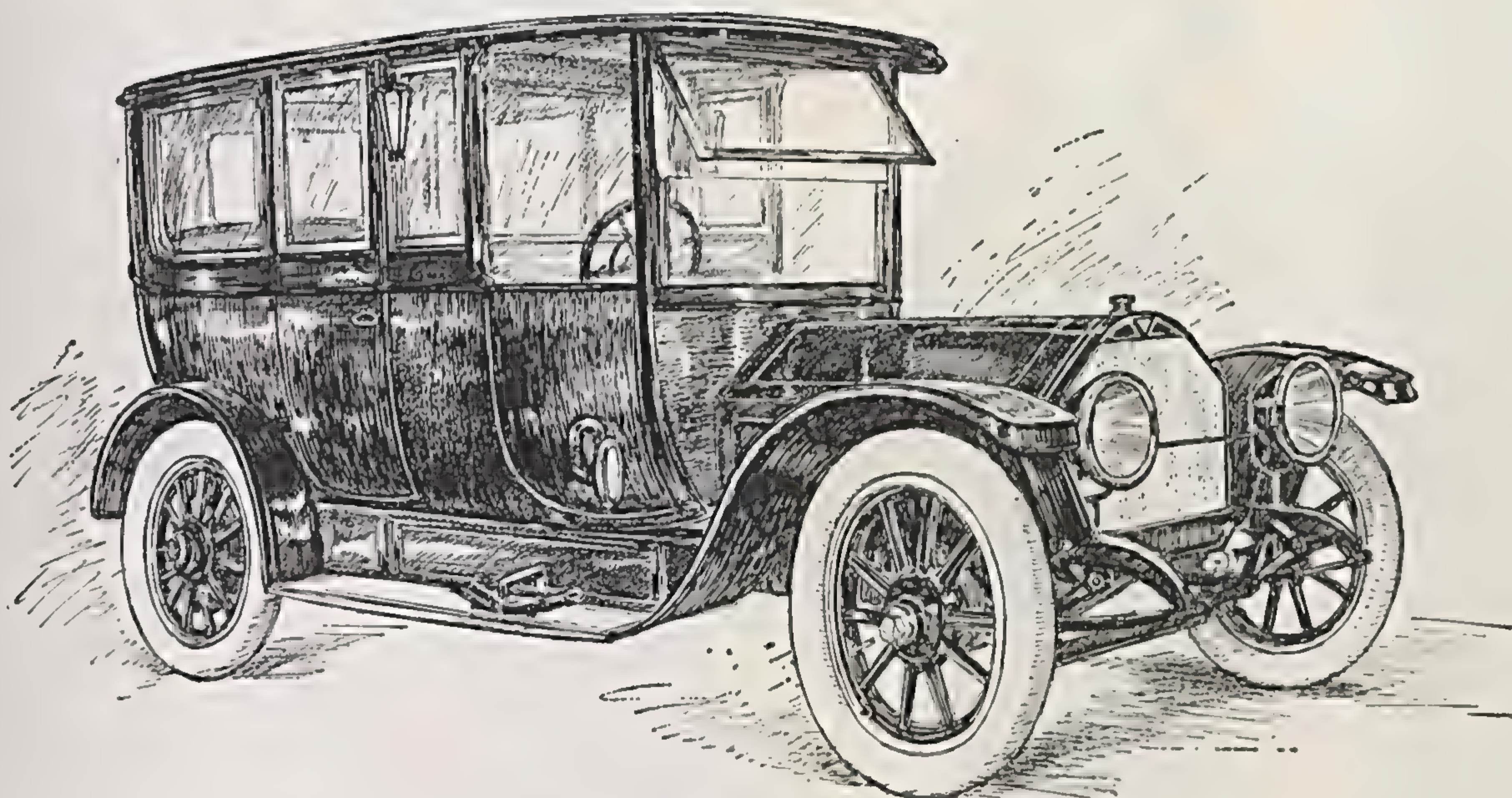
When you want a charming gift or a delightful treat select from these four:

A Fussy Package for Fastidious Folks—\$1.00 a pound. Pink of Perfection Chocolates (or Confections)—\$1.00 a pound. Whitman's Sampler—\$1.00 a pound. "1842" Bitter Sweets—80 cents a pound.

"A List of Good Things," booklet, free.

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& SON, Inc.
Philadelphia, Pa.





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without Extravagance*

Hudson Closed Cars

*Finest Limousine and Coupe Bodies on Chassis Designed by 48 Master Builders.
A Four—the "37," and the "54"—a Six.*

If you seek beauty, comfort, quality, richness and appointment, and do not especially care for exclusiveness which is obtained only by paying a high price, these cars will appeal to you.

The bodies were designed by men who have done similar work for the builders of the most expensive cars. No expense has been spared in material or workmanship. By larger production than is possible with cars of much higher price, we are able to include all in appointment, in finish, completeness and other essentials that is to be had in any closed body automobile.

Designed by 48 Leading Engineers

HUDSON cars are designed and built by 48 expert engineers, at the head of which body is Howard E. Coffin, America's leading automobile designer.

These men were gathered from 97 leading factories of Europe and America and have had a hand in building more than 200,000 motor cars.

They have contributed all their experience and skill to the production of the HUDSON "37" and the "54" HUDSON. These cars are the best they know.

Just as much skill and experience is incorporated into the building of the bodies.

The imagination of the most fastidious buyer can suggest nothing in appointment, tone, character or completeness that these cars do not possess. Every thought has been anticipated. In choosing a HUDSON the only detail that you do not get which is found in other cars, is that uncertain quality which cost alone suggests but does not assure.

Electric Self-Cranking—Electrically Lighted

The Limousine and Coupe bodies used are identical for both chassis. The former seats seven—the latter three passengers. Limousines are finished in imported Bedford cord, overstuffed upholstery. The Coupe is upholstered in pebble grain leather.

The Limousine on the "37" chassis is \$3250, and on the "54"—the Six—chassis—is \$3750. The Coupe on the "37" is \$2350, and on the "54" \$2950. Prices are f.o.b. Detroit. Open bodies—either Touring, Torpedo or Roadster type—are furnished at extra charge.

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Wherever well dressed women gather, there Plymouth Furs will be found. The superior grade of fur, the perfect workmanship and the charmingly and original styles have made Plymouth Furs the standard, high grade furs of America.

Plymouth Furs are selected grades only, but the prices are surprisingly reasonable. We sell direct to the customer and save you 10 to 20%.

Style Book C Free

The new Style Book C shows furs at \$5 to \$5,000, and contains much valuable information and details. It is the best fur manual published and tells the truth about furs. Sent free on request if you advise us the kind of furs you are considering.

Repairs at Reasonable Rates

Plymouth Fur Company

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WHAT THEY READ

(Continued from page 94)

SURF LINES THAT MARK WHERE WAVES OF THOUGHT FORMED CREST AND BROKE UPON THE SHORE OF A WAY-FARER'S MIND is an interesting attempt to put into verse the religious philosophy of an anonymous writer. The author takes a spiritual view of life. While widely acquainted with the results of scientific investigation, late and early, and with modern higher criticism as applied to the scriptures, Hebrew and Christian, he reconciles in his own mind such knowledge and such criticism with Trinitarian Christianity. The little volume is close packed with the author's thought, but no lover of poetry can give his verse high praise. Most of it is in the unmusical staccatto of Butler's "Hudibras," though he has not employed the same metrical forms as Butler, and his diction a good deal of the time is also Hudibrastic. Now and then, however, he shows capacity for an elevated and even distinguished diction, and for something that approaches mastery of poetic form. The stanzas addressed to the Church sometimes have these qualities, and the like is true of the stanzas addressed to the three Persons of the Godhead. Such verse was well worth writing, but a large part of the author's 450 stanzas would have been better put in prose. (New York: The Knickerbocker Press, \$1.25 net.)

A PRISONER OF WAR IN VIRGINIA, 1864-5, by GEORGE HAVEN PUTNAM, is a brief but fascinating account of the author's experience in Libby Prison and another Confederate military prison at Danville. Mr. Putnam, for many years past eminent both as publisher and publicist, found himself at the opening of the civil war a youth of less than eighteen, engaged in studying in Germany. He came home to volunteer, and at Cedar Creek, in October, 1864, held the rank of First Lieutenant and Adjutant in the 176th Regiment, N. Y. Infantry. Early on the morning of October 19, he and eight or ten privates sent out upon a dangerous quest were captured by Early's men. After a long march and an unsuccessful attempt to escape, he reached Richmond, and was lodged in Libby Prison. He had been deprived of nearly everything worth having by his first captors, and now the prison authorities took \$150 which he had sewed up in his shirt. The narrative which tells of Mr. Putnam's imprisonment at Richmond and at Danville, shows how shocking was the condition of the prisoners by reason of filth, lack of fuel in winter, starvation, and the absence of anything approaching decency of equipment, but he permits himself no bitterness of expression, and tries to find excuse for the Confederates in their own need at the time. As a story the little volume is of absorbing interest, and, like everything of Mr. Putnam's writing, its style is delightful. (New York: G. P. Putnam's Sons, 75 cents net.)

HEALTH AND HAPPINESS, by ELIZA M. MOSHER, M.D., is one of the best of many recent books dealing with the health of girls and designed to teach them how to fit themselves for marriage and motherhood. Dr. Mosher is widely and favorably known in her profession, and her experience peculiarly fits her for imparting the sort of information contained in this book. She addresses herself directly to her young readers, and after giving them a simple plan for assuring a good and sanitary carriage of the body and head, she tells in plain language all that a girl needs to know of anatomy and bodily function. It would be difficult to praise too highly the fashion in which

the author has dealt with her topics, and the admirable taste that makes it impossible that her book should shock or offend. The wisdom of couching her information in the form of letters may be questionable, but she has not sacrificed much space to this form, and has made up the loss by the succinct manner in which she has expressed the essentials of her book. (New York: Funk & Wagnalls, \$1 net.)

OUR BABY, by RALPH OAKLEY CLOCK, M.D., is a guide to the mother of the normal infant. Now the normal baby is not a sick baby, but a well baby, so that Dr. Clock does not give home recipes for the curing of children's diseases, but merely says, "When your baby is sick, call a doctor." He does, however, tell all that a mother or a nurse needs to know about the care of a baby from the moment of birth to the age of about three years. The author writes in untechnical language, and illustrates his text with cuts of his own making. This little book ought to be useful by reason, not only of what it contains, but of what it excludes. (New York: D. Appleton & Co., \$1.25 net.)

FESTIVALS AND PLAYS IN SCHOOL AND ELSEWHERE, by PERCIVAL CHUBB, who edited and partly wrote the text, is a handsome and fully illustrated volume intended to aid those who are charged with the educational application of the drama, and equally those who wish hints as to the dramatic and spectacular celebration of holidays and anniversaries. Mr. Chubb writes the introduction and Part I of the work, "The Festival in its Educational, Cultural, and Recreational Aspects." Part II, by PETER W. DYKEMA, deals with "Music in the Festival," and suggests the proper musical accompaniment for celebrations in honor of Christmas, May Day, and other occasions, with hints as to the teaching of songs for festive occasions. Part III, by JAMES HALL, is concerned with "Art in the Festival," and Part IV, by MARIE R. PERRIN, with "Costuming," while Part V, by MARY G. ALLERTON, discusses "Dancing in the Festival," and Part VI takes up "First Steps in the Development of Festival and Dramatic Activities." This volume, one long needed, aims at practical service, but is written in a fine literary spirit. (New York: Harper & Brothers, \$2 net.)

A SHOPPING GUIDE TO PARIS AND LONDON, by FRANCES SHEAFER WAXMAN, is just what its title implies, an attempt to tell American women how, when, and where to shop advantageously in two great European capitals. Mrs. Waxman discusses intelligently the distinctive characteristics of English and French shops, and tells Americans how to adapt themselves to the peculiarities of the two nations. She indicates shops in the two cities where particular things are to be had, and has something to say of Swiss and Belgian shops, and a few words on tea and luncheon. (New York: McBride, Nast & Co., 75 cents net.)

THE RESTFUL HOUR
"C.Q." OR IN THE WIRELESS HOUSE, by ARTHUR TRAIN, has a charm of style and a liveliness of interest that should make it a highly successful story. The author deftly done in high spirits, but the author deftly manages to graze the edge of farce while preserving the reader's serious interest in the fortunes of his puppets. Micky is a delightful creation, and his sweet-

(Continued on page 98)

Phipps Hats



Little Fairy Fashion,
Was lost in thought one day,
When gentle Lady Feather-Tips,
Chanced to stroll his way;
Ah me! he cried, that Turban,
Most surely takes my eye,
Just tie a letter on my line
And tell me where to buy.

Phipps early winter styles are now being displayed by distinguished shops.

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Build That Conservatory You Have Talked About So Long

STOP everlastingly talking about it—and build it! It won't cost a cent less next year—maybe more. Then anyway, perhaps it won't cost as much as you think it will. Of course if your ideas are large—the cost will be proportionate. Perhaps they are large; then mayhap we can suggest to you how practically the same results can be secured at considerably less cost. Or, on the other hand, we may be able to make suggestions that will develop your first idea into one with twice the cost. In either case you will secure the one you want and if we build it, it will be worth all it costs and more.

There are two exceedingly attractive interior views of the conservatory above, shown in our greenhouse catalog. In fact there are thirteen pages devoted entirely to conservatories and porch enclosures. Send for this catalog and get this conservatory question settled at once so we can have it all completed before frost comes.

Lord & Burnham Co.

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New York	Boston	Irvington, N. Y.
St. James Bldg.	Tremont Bldg.	
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WAVY AND CURLY HAIR

may be obtained without the aid of curling irons by the use of



Mrs. MASON'S Old English HAIR TONIC

This is the hair tonic used by Mrs. K. Mason, the noted English hair specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba, Mrs. Levi P. Morton, and other titled and society women, of New York, London and Paris, who testify to its superiority to stop falling hair and promote its health, growth and beauty.

Mrs. Mason's Old English Shampoo Cream

is another of Mrs. Mason's famous specialties. An ideal hair and scalp cleanser, made from antiseptic and tonic herbs, unlike ordinary head washes. Gives the hair beautiful lustre and makes it look twice as thick as it really is—removes dandruff and scalp irritation. 25c. a tube. Trial tube free.
THE PAXTON TOILET CO., BOSTON, MASS.

WHAT THEY READ

(Continued from page 96)

heart is just the kind of girl so admirable a youth deserves. Mrs. Trevelyan, or Lady Trevelyan rather, as it seems she ought to be called, in view of her husband's title, is a daring combination of good and evil such as few novelists have ventured to ask their readers to accept. Trevelyan himself is slightly but sufficiently indicated. Almost the whole story is cast against the background of the wireless cabin on an ocean liner, and the reader incidentally learns a great deal about the Marconi system. Mr. Train's humor is most agreeable, and his dialogue is extremely natural. Altogether the book has qualities of intellectual alertness somewhat rare in current fiction. Mr. Crosby's Gibsonesque illustrations are excellent. (New York: The Century Company, \$1.20 net.)

THE BARMECIDE'S FEAST, by JOHN GORE, is a genuinely funny book. It is not funny in the same way or as often as an American funny book, but it is funnier than most of our native humorous products. The British temperament is far more phlegmatic than ours, and perhaps that helps to explain the difference in the fun that appeals to popular taste on opposite sides of the Atlantic. An American funny book must have a great many more explosions to the page than a British funny book to have wide popularity at home. The British temperament, however, does not demand and will hardly endure the simultaneous explosion of a full pack of intellectual firecrackers. Mr. Gore's humor is sometimes extremely plain, oftener a bit subtle, and seldom merely trite. He notes that the son of a homicide succeeded to the family honors and title "on receipt of information that his father had that day fallen from a platform while in conversation with a clergyman." This is almost American in its gruesomeness, and it is American also in its unexpectedness. For the most part, however, Mr. Gore's humor is thoroughly British. The book has its tedious phases, but it has many delightful chapters, and hardly one that does not eventually reward the reader. A very pretty poem is the dedication in verse, and Arthur Penn's illustrations are charming. (London: John Lane, The Bodley Head; New York: John Lane Company, 80 cents.)

THE PIONEER BOYS OF THE OHIO, OR THE CLEARING OF THE WILDERNESS, by HARRISON ADAMS, narrates under the guise of fiction, an essentially true story of Colonial pioneer conditions in the Middle West. Mr. Harrison takes for his youthful heroes two sons of Scottish parents who move with their family from Richmond, Virginia, to the banks of the Ohio. After the settlement of the new home come the inevitable adventures of the lads and their neighbors with wolves, bears, bison, forest fires and the savage Indians. Mr. Harrison tells his tale with vigor and effect; he makes his characters real, and does not demand too much of the reader's credulity. Such books as this are an admirable means of stimulating among the young Americans of to-day interest in the story of their pioneer ancestors and the early days of the Republic. (Boston: L. C. Page & Co., \$1.50.)

THE SIN OF ANGELS, by MARTHA GILBERT DICKINSON BIANCHI, is a tale of contrasted temperaments and nationalities. The story opens admirably in the dining-room of a famous Continental watering place to which the greatest of the great resort, and the curiosity is strongly piqued by the conjecture as to who is to occupy a carefully guarded seat by a sunny window. Two Americans, one young, the other in middle life or older, wait to see the mystery solved, and the younger man sees in one occupant of the table, a princess-like little girl of ten, the person he then and there vows to marry, although he is already betrothed to a charming woman at home. The key to this extraordinary young man's character is ambition backed by intellect and will. How he wins the object, not so much of his love as of his ambition, is ably told, and the incidents that follow grow naturally out of the contrasted characters of husband and wife, and perhaps the difference of fifteen years in their ages. The story is of undeniable interest, but it can hardly be said that there is genuine truth to human character in much of the motive displayed, while the dialogue is a trifle high flown even for the extremely pretentious American society with whom the novel mainly has to do. Nevertheless the attempt is a notable one and many readers will accept the result for the sake of its dramatic interest. (New York: Duffield & Co., \$1.30 net.)

NANCY PORTER'S OPPORTUNITY, by MARION AMES TAGGART, is another volume in the series of "The Doctor's Little Girl." The story is of New England country life, and the "opportunity" is that of serving faithfully and effectively a father suddenly stricken with blindness. Characters, situations, and dialogue are natural and wholesome, and the introduction of a foreign element in the Italian noble lady lends variety to the tale. (Boston: L. C. Page & Co., \$1.50.)

BOOKS RECEIVED

"The Isle of Strife," by George C. Sheed. Small, Maynard & Co.; \$1.25 net.
"His Worldly Goods," by Margaret Tuttle. The Bobbs Merrill Company; \$1.25 net.
"The Mysterious Card," by Cleveland Moffett. Small, Maynard & Co.; 50 cents net.
"The Citadel," by Samuel Merwin. The Century Company; \$1.25 net.
"George Wendern Gives a Party," by John Inglis. Charles Scribner's Sons; \$1.25 net.
"Chronicles of Avonlea," by L. M. Montgomery. L. C. Page & Co.; \$1.25 net.
"The Cobweb Cloak," by Helen Mackay. Duffield & Co.; \$1.25 net.
"Marie," by H. Rider Haggard. Longmans, Green & Co.; \$1.35 net.
"Miss Billy's Decision," by Eleanor H. Porter. L. C. Page & Co.; \$1.25 net.
"The Gift of Abou Hassan," by Francis Perry Elliott. Little, Brown & Co.; \$1.25 net.



Garford

"SIX"

As the hot weather gradually melts away and the welcome cool fall season drifts into its place, the great transatlantic liners bring home scores of prominent Americans who have been roaming over the globe in search of rest, recreation and retirement. The landing of these steamers is an impressive sight. The streets are jammed with motor cars, waiting to whirl these travel stained men and women back to their American homes.

It is rather a convincing sight to pick from this multitude of going and coming automobiles the vast number of Garford "Sixes" which line the docks. And as you see these world-famed people step into their Garfords you become deeply interested in the many familiar faces you see. They bring to your memory some of the most prominent families in America.

The Garford has always been the choice of America's most distinguished men and women.

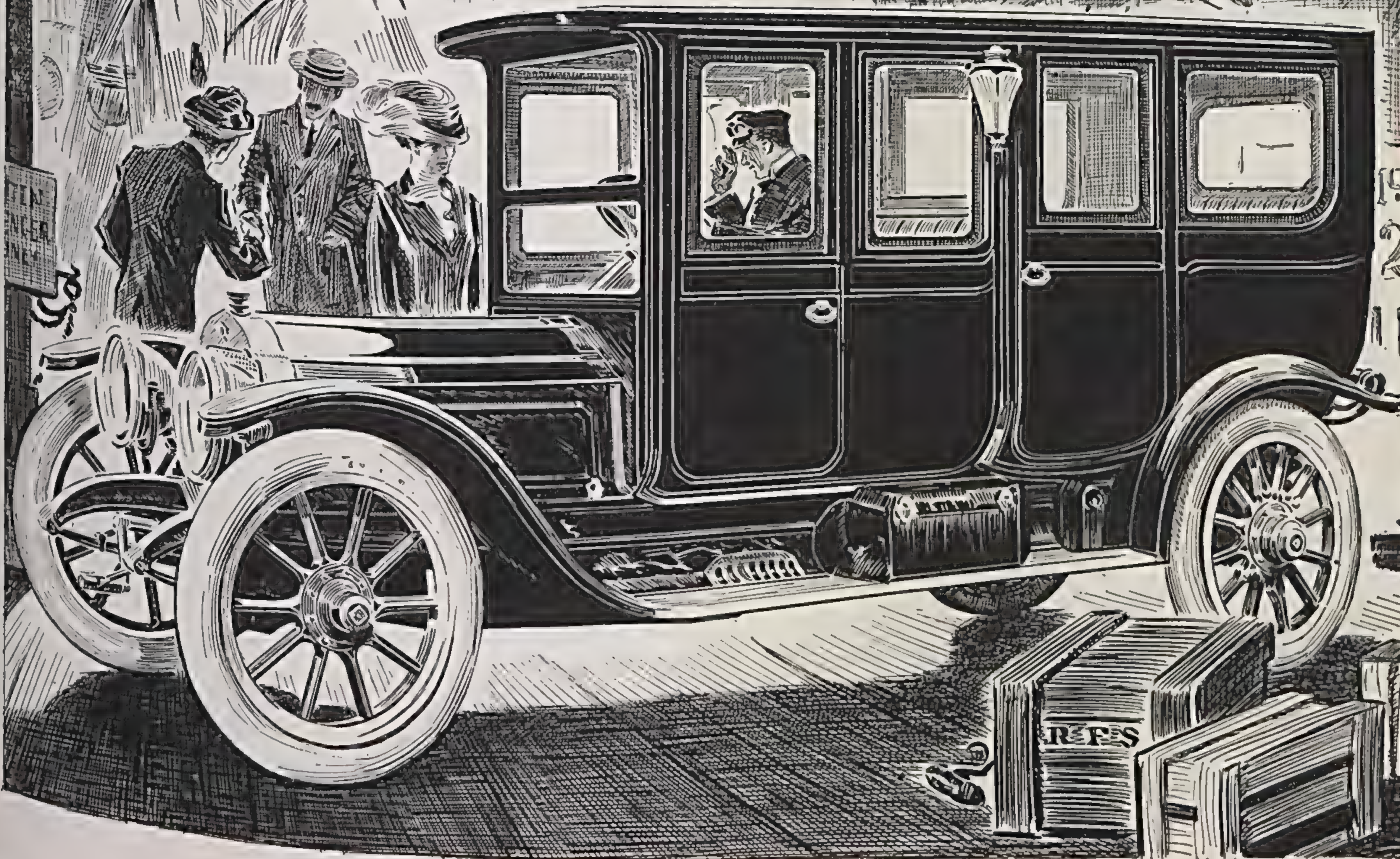
The success of the Garford "Six" is on a par with the fame of its distinguished owners. In this car, every six cylinder fundamental has reached the point of perfection. It has the most perfect fuel distribution. The most perfect lubrication and carburetion. It is the most economical Six built - giving better than eleven miles per gallon of gasoline on tour. It is a most perfectly balanced car, due to correct distribution of weight and exact spring suspension. It rides with the greatest ease and the most luxurious comfort.

The Garford "Six" is the most highly developed six cylinder car in America.

Enjoy a demonstration and be convinced.

Catalogue on request.

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Furriers and Importers

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COAT IN BROADTAIL
& CHINCHILLA

Our models for the Winter
season are now on exhibition

NOBLESSE OBLIGE

The House of St. Giles the Cripple Cures
Cripples, or, Failing That, Educates them to
Live Happy, Moral, and Independent Lives

IF the operations of an institution were confined solely to lessening the sufferings of cripple children by providing them with healthful recreation, food, and environment it would deserve generous support. How wide then should be the appeal of an institution like the House of St. Giles the Cripple, which corrects the physical defects of one-third of the cripples in their charge and makes them normal, healthy children. Since the foundation of the home in 1891 nearly six hundred children have been restored to health. Beside those saved from physical deformity, another third of the patients are so greatly improved that they are for the most part self-reliant, and with the aid of appliances can live happy, useful lives. Even those who are beyond the possibility of cure are much benefited.

The children, who are taken in regardless of race or religion, are given an education equivalent to that of the public schools. In addition both boys and girls are trained in industries that will enable them to become self-supporting when they leave the institution.

THE COUNTRY HOME OF THE CRIPPLES

The House of St. Giles the Cripple began its beneficent work more than a decade ago. The founder was a Sister Sarah, a saintly woman who had already established a home for colored cripples in Philadelphia. A modest house in a poor neighborhood was the first home of St. Giles.

Three different sites in Brooklyn were occupied in turn, and in 1908, owing to new building laws, the institution was removed to Garden City, where a number of buildings were erected. These include a surgical pavilion, school, and dormitory, besides the main building, all equipped and maintained after approved modern methods. The move to the open country has been most satisfactory as regards the health of the children, which demonstrates anew that a convalescent home in the country is an almost necessary adjunct of an orthopedic hospital. The one disadvantage of the situation is that the busy city surgeons and physicians cannot easily reach it.

Important as is a country home for the little cripples, the greatest need of all is a well equipped hospital and dispensary in Brooklyn; this would be much more accessible to the hundreds of cripples that are now obliged to take the long journey to Manhattan. A thousand cripples a year undergo this added strain.

Realizing the need of a well equipped building located nearer the homes of the patients than either New York or Garden City, the trustees some time ago purchased a fine site at the corner of Brooklyn Avenue and President Street. Here it is planned to build a three-story edifice which shall meet all requirements for years to come. It is estimated that the cost of the building and equipment will be \$100,000 and a

fund for this purpose is now being collected. When this building is ready St. Giles' Home will have an ideal system of caring for poor, cripple children.

PREVENTING DEFORMITY

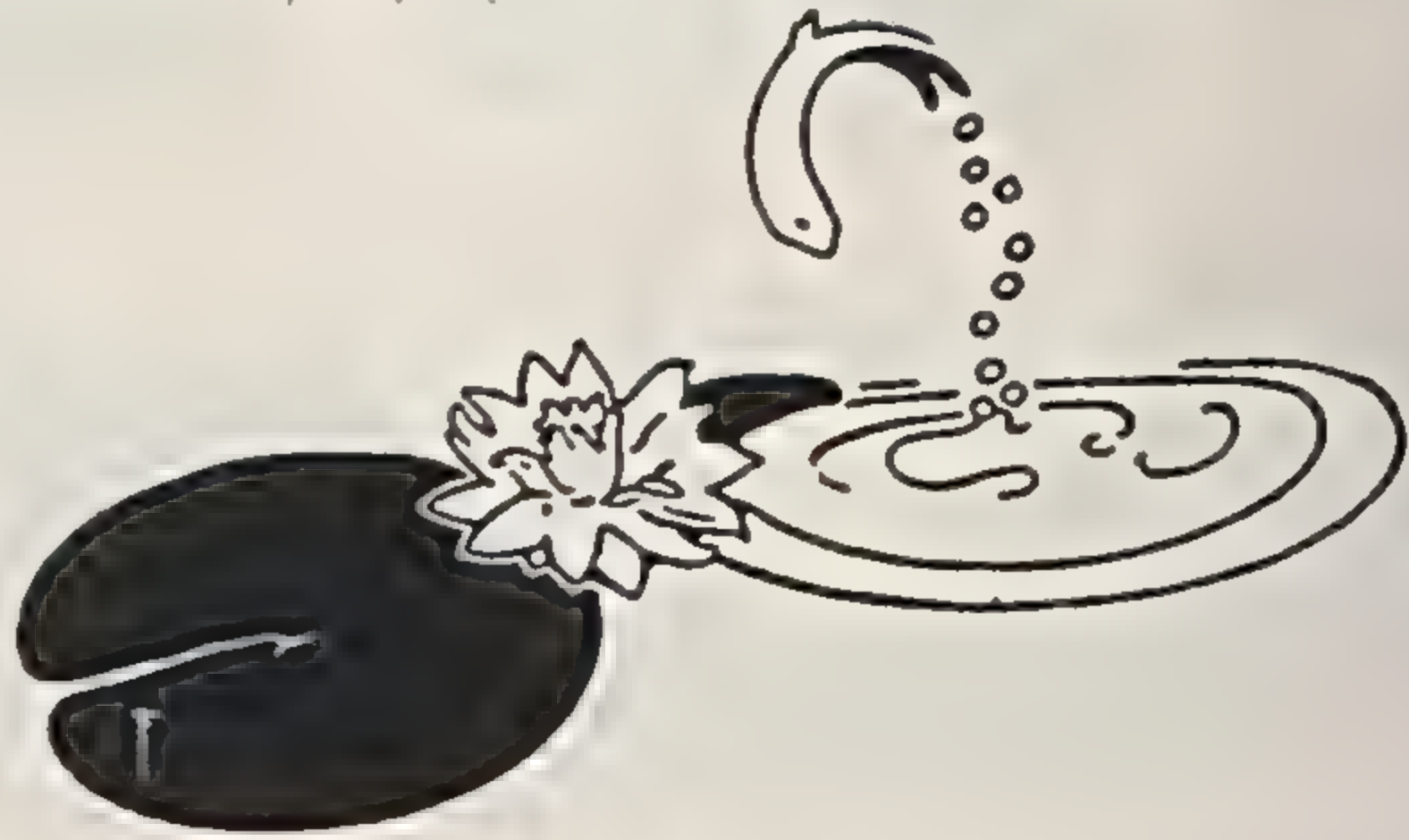
A realization of the need of general enlightenment concerning the prevention of disease is borne in upon all who visit St. Giles'. So many of these afflictions could have been avoided had the mothers known the first laws of health. We come to see that physiology and hygiene should rank above academic and vocational courses in the public schools, and that more generous support should be given those institutions and municipal boards of health that maintain clinics for the enlightenment of parents and send trained nurses into the homes of the poor to teach ignorant mothers how to care for their children.

The immediate concern, however, is to lessen the misery of those who are already crippled. Cases of paralysis of one or more members and even of complete paralysis are often greatly improved and even cured by means of surgery, braces, mechanical and medical treatment, electricity, healthful environment, proper diet, and intelligent nursing. Cases of hunchback resulting from tuberculosis are cured, and even children who have been neglected for a number of years are often greatly benefited. Knock knees, hip diseases, club feet, and bow legs are cured by operations and by osteotomy. Infantile paralysis especially needs a modern, fully equipped hospital and appliances. The chief surgeon in his formal reports has often urged the need of improved equipments for the treatment of these cases.

CRIPPLES WHO EARN THEIR LIVING

Children can remain at St. Giles' until they are sixteen years of age. When they go out into the world they are literate, possessed of the moral stamina that results from careful character building on week days as well as Sundays, and equipped to earn their living. Without the aid of the House of St. Giles the Cripple and similar institutions these little ones would lead most miserable suffering lives and in many cases would become charges upon the community.

All humane considerations aside, the actual economy of the work done at St. Giles' entitles it to the moral and financial support of municipal authorities as well as those private philanthropists to whom prevention is a prime quality in the charity they select for support. The chief of staff, Dr. Burr Burton Mosher, is associated with a considerable number of prominent physicians, surgeons, general practitioners, and specialists. Miss Regina G. Morgan is House Mother; her staff includes a school principal and trained nurses. Among the officers are Rt. Rev. Frederick Burgess, D. D., president; Rev. Dr. C. F. J. Wrigley, vice-president; Francis H. Miller, M. D., secretary; Rev. Paul P. Swett, treasurer.



Servette

The Ideal
Table Servant



**We will send you a SERVETTE with French Plate Glass Top
ON TEN DAYS' FREE TRIAL**

You can then appreciate the enthusiastic endorsement of the prominent people whose letters we print below

Port Chester, N. Y.
Dear Sir: Enclosed find check for SERVETTE which I find splendid.
Madam Alla Nazimova.
Atlantic City, N. J.
SERVETTE is a success. Will keep it. Enclosed please find check.
Merrily Yours,
Marshall P. Wilder.
N. J. Fed. Woman's Clubs
Dear Sir: The SERVETTE has been received in good order, and is useful and very good looking. Dining at the Pattison table now is simplicity itself.
Mary Pattison, Sec.

School of Cookery,
W. Philadelphia, Pa.
Dear Sir: You will be pleased to hear that we are delighted with the SERVETTE.
Marion H. Neil.
July 18, 1912.
Dear Sir: The glass top came today. It is a thing of beauty. My table is oak 64 in. with glass top and Servette in glass makes it complete. I wish you had a picture of the table. It is beautiful.
Yours,
Mara L. Wingate.
Tampa, Fla.
Gentlemen: "SERVETTE"

arrived last night. It was a case of love at first sight. She was assigned to her duties and has been performing her functions in a most gracious manner, and rather than be separated from her a minute I enclose my check to insure her presence with me.
E. Cunningham.
Astoria, L. I., N. Y.
Dear Sir: We are just delighted with SERVETTE, and everybody who sees it admires it and says that it is the best and most useful article which possibly can be imagined for the dining-room. It is indeed ornamental and really a necessity.
T. Tewes.

You will be just as enthusiastic as any of the happy people who have discovered the many marvelous advantages of the new "eveready" table servant. Revolves and passes everything on the table. Does away with the waitress problem, as it is always present and ready to work. Can also be used on the porch at afternoon teas, receptions, and on the side table at cards. Heavy 5/16-in., transparent French plate glass top, heavy nickel plated base. Cannot upset and is easily taken from the table. Makes a different, attractive and useful Wedding, Christmas, Anniversary or Birthday present.

The regular price of Servette is \$15.00. To all sending \$10.00 we will ship Servette prepaid on ten days' free trial in accordance with our guarantee. This offer is limited. Guarantee:—Try it ten days—if not satisfied, return at our expense and we will refund your money. When ordering state size of your dining table.

McGraw MFG. CO.
26 South Street
McGraw, N. Y.

Endorsed by Good Housekeeping Institute, Also Marion H. Neil, Philadelphia School of Cookery

**"It Saves the
Delicious Aroma"**

Haste will never rob your morning coffee of its delicious aroma if it is made in a Manning-Bowman Percolator. Making is simplicity itself. Finely ground coffee should be used and a little less than you'd need in an ordinary pot—the right measure of water for the number of cups you wish, and then—no further thought till you're seated at table and ready.



**Manning-
Bowman
Coffee Percolators**

work automatically as long as heat is applied. Coffee is made in this perfect way—starting with cold water—as quickly as in an ordinary coffee pot with hot water. More than 100 styles and sizes of these coffee percolators on the market in solid copper, nickel plate, aluminum and silver plate. We illustrate urn style No. 3394 and coffee pot style No. 9092. For sale at leading dealers. Write for free recipe book and catalogue No. K-39.

MANNING, BOWMAN & CO.
Meriden, Conn.

Also makers of Manning-Bowman Chafing Dishes with "Ivory" Enameled Food Pans, Electric Chafing Dishes and Electric Percolators, Eclipse Bread Makers, Alcohol Gas Stoves, Tea Ball Tea Pots, Chafing Dish Accessories, Celebrated M & B Brass, Copper and Nickel Polish.

Urn Style
Percolator
No. 3394,
with
Tray, Sugar
Bowl and
Creamer.
Made with
either
Alcohol Gas or
Electric Heaters.



Corticelli Silk

Too Strong
To Break



Does Not Knot

From a photograph of the famous Corticelli Electric Sign shown every evening on Broadway in New York City; be sure to see it when you next go to New York

American Beauty Rose Perfume



THE Original, Genuine, AMERICAN BEAUTY ROSE PERFUME—the favorite perfume of the old French aristocracy of New Orleans—now sent anywhere, by mail, prepaid, on receipt of the regular retail price.

A perfume that is always "good form"—fashionable—chic—exclusive. Delicious, different, lasting, natural, extra strength. Distilled from fresh, home grown American Beauty buds by a secret French process.

For the ounce. Crystal toilet table bottle. Guaranteed to please or your money immediately refunded.

KATZ & BESTHOFF, Perfumers
Dept. X. New Orleans, La.

You may also obtain by mail our superlative talcum powder. Same odor as the perfume. Indescribably dainty, cooling, refreshing. 25 cents the can.

MRS. ADAIR'S GANESH TOILET PREPARATIONS

GANESH CHIN STRAP

removes a double chin, restores contour, speedily erases the age lines running from nose to chin. Will keep mouth closed during sleep, preventing snoring and dryness of throat. \$6.50 and \$5.00.



GANESH FOREHEAD STRAP

Its wearing restores the smooth, unlined forehead, takes away the deep lines from between the brows and corners of the eyes. Good for neuralgia and insomnia. \$4.00 and \$5.00.

NEW ADDRESS, 557 FIFTH AVE., N. Y. ON AND AFTER OCT. 1st

Mrs. Adair will have removed her New York Salon to the above address by October 1st; the additional space and light demanded by a steady growth of patronage has made it necessary to move from the

OLD LOCATION, 21 WEST 38th ST., N. Y.

Every effort has been made to have the new establishment surpass in every detail of equipment and appointment, and it will be found to contain many distinctly new advantages. The Salon is extremely commodious, its windows extending across the entire building.

The GANESH Toilet Preparations, Appliances and Treatments introduced in America by Mrs. Adair have stood the test of time and have won the sincere regard of all American ladies who have employed them. Mrs. Adair combines scientific physical beauty culture with the Ganesh Exercises so that not only the figure and complexion are improved, but also health, nerves and spirits. To really learn of her methods one should read Mrs. Adair's printed lecture "How to Retain and Restore Youthful Beauty of Face and Form," which may be had for the asking.

An early visit to the new Salon and an inspection of its many interesting features is anticipated with pleasure.

FACIAL TREATMENTS, \$2.50 AS BEFORE

FOREIGN ADDRESSES London 92 New Bond St., W. Paris 5 Rue Cambon Nice 1 Rue Chauvain

On her DRESSING TABLE

THE popular Parisian ivory toilet articles are finding a rival in those made of a new composition, violet in tone, and translucent. As seen by the illustrations on this page, the articles are the usual style, but the plain surface is frequently richly decorated with designs and monograms in inlaid gold.

The upper illustration shows a remarkably attractive, so-called limousine case of violet morocco leather, lined with champagne moire silk, and filled with toilet articles of this transparent violet ware. The brushes and implements are of the best quality and are so compactly fitted into the case that the whole measures, when closed, only 8 x 12 inches. It folds over and closes with small fasteners on either side. The clasp on the top flap is of violet enamel and the case is carried by means of a leather strap.

CLEANSING AGENTS

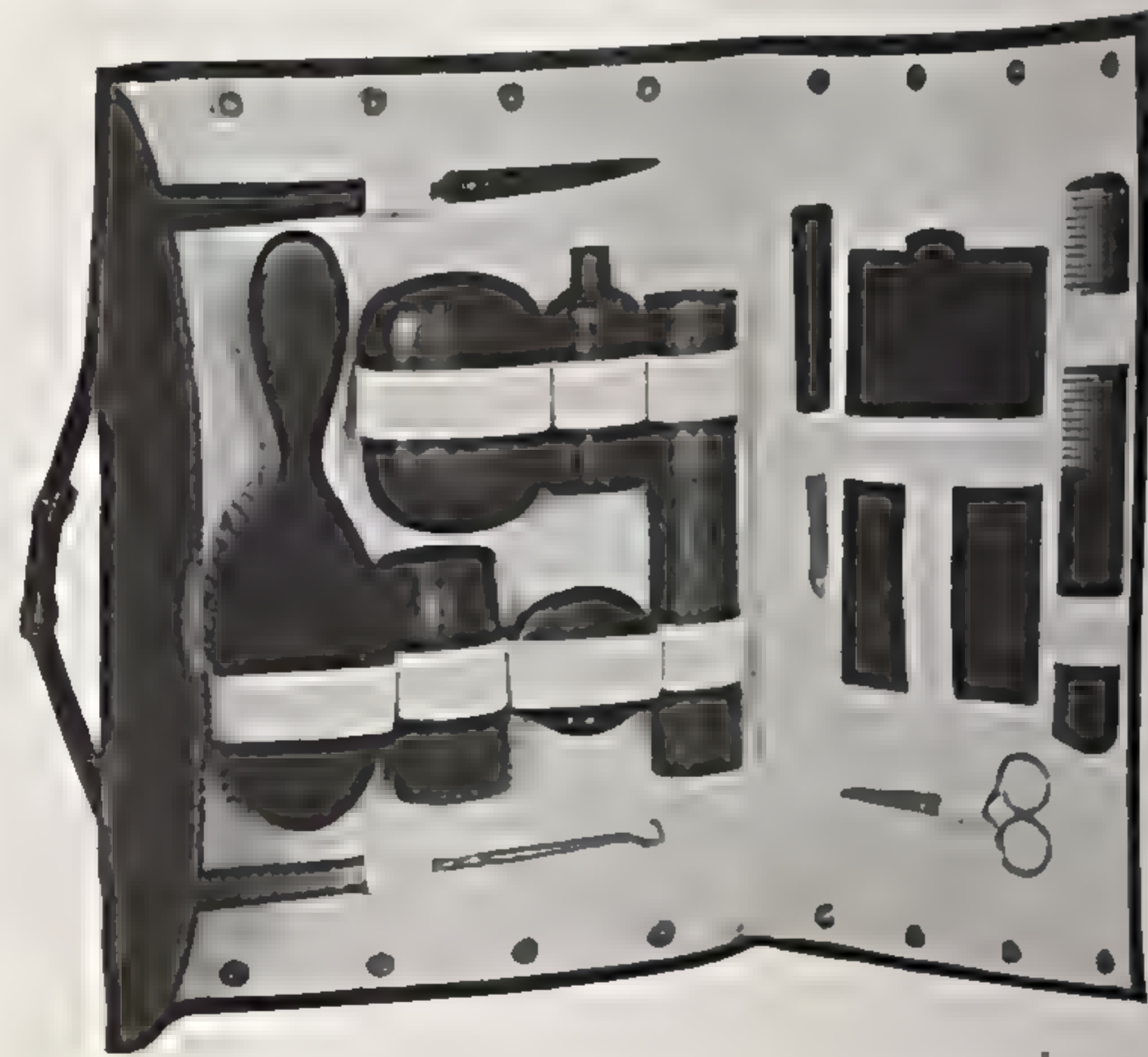
An unusual bath brush of red India rubber has a surface covered with a series of vacuum cups which give a species of massage. These cups suck the dirt out of the pores and draw the blood to the surface; the more vigorous the rubbing, the more beneficial the results. However, should the flesh be exceptionally soft and tender the rubbing should be gentle until the flesh becomes firmer. The best results are obtained by filling the suction cups with cool water as it runs from the faucet. The brush is finished with a strap which fits firmly over the hand. The price is \$1.

The extraordinary properties of green soap as a cleansing agent and its beneficial action on the skin have long been recognized, but in some cases it has proved almost too violent in its effects. One of the leading chemists has therefore put this soap up in a liquid form that is much milder, yet retains all the curative qualities of the cake soap. It is delicately perfumed and is conveniently put up in a sprinkler top bottle. Price, 50 cents.

CREAMS AND LOTIONS

A cold cream preparation that is a delight to use is smooth and unctuous in quality, delicately perfumed, and snow white. It is especially designed for use after exposure to dust or rough wind and weather, for it is extremely soothing and leaves the skin not only beautifully clear, but with a velvety softness. A liberal supply should be well rubbed in and then wiped away with a soft cloth. All dryness and stiffness of the skin will vanish after this treatment.

The dainty little packet in which this cream is enclosed holds a second and no less valuable preparation of somewhat kindred nature. The latter is a greaseless cream which gives a surface bloom to the skin and makes a splendid basis for powder. A third preparation is a tube of almost liquid lotion to whiten the neck, throat, and arms. It will not rub off on clothes and may be



A violet leather limousine case fitted with toilet articles of a recently presented violet-colored ware

removed by the cleansing cream first mentioned. These creams each cost 25 and 50 cents a jar, and the whitening lotion is priced at 50 cents.

Where there are enlarged pores, skin eruptions, or sunburn to correct there is a new and reliable astringent lotion that costs 75 cents a bottle. It is both a preventive and a curative, refines the pores, and keeps the skin in good condition.

THE NEW ANTI-CRUELTY MONTHLY

THAT enterprising humane society, the New York Women's League for Animals, with Mrs. James Speyer as president, has added to its several well conducted activities the publication of a monthly periodical under the editorship of Mrs. Edgar Van Etten. The "Anti-mal News" aims to further the work of the league by keeping its members and the outside public regularly informed of the various phases of its propaganda in behalf of our speechless kin. To the initial number, Elbert Hubbard contributed a paper on "Guinea Hens" and Edward Hungerford one on "The Coming of the Motor Truck and the Passing of the Horse."

An especially interesting illustration to all horse lovers is that of the league's rest farm for broken down horses. This consists of twenty-three acres of meadow land at Fishkill, N. Y. "Mountain Rest," as it is called, is equipped with 16 stalls, 3 box stalls, and a soaking stall for horses suffering from hoof trouble. The league could care for 75 horses if the public would generously support this beneficent effort to help suffering animal as well as its owner.

The editorial intention is to support aggressively the efforts now being made to round up the horse poisoners, a gang that has inflicted great suffering upon horses as well as much financial loss to the men of the East Side, many of whom have had their business enterprises seriously crippled by the loss of their animals. The new monthly gives promise of fulfilling the ambition of its founders, and it deserves to be welcomed, conveying as it does a most important ethical message.



These pieces are of the lovely new violet composition which is almost translucent

The Woman Worth While



Holds the Admiration

of Husband, Friend, Brother, Sweet-heart. She is sound in body and mind; is efficient, well poised, with

Perfect Health

and a

Good Figure

(well carried)

She makes the most of herself.

I have helped 60,000 of the most refined, intellectual women of America to regain health and good figures and have taught them how to keep well. Why not you? You are busy, but you can devote a few minutes a day in the privacy of your room, to following scientific, hygienic principles of health prescribed to suit your particular needs. I have

Reduced the Weight

of 30,000 women and have

Increased the Weight

of as many more

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to common sense.

No Drugs—No Medicines

You can—

Be Well so that everyone with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed. You can—
Improve Your Figure—in other words be at your best.

I want to help you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise.

Judge what I can do for you by what I have done for others. I have relieved such Chronic Ailments as:

Indigestion	Anaemia	Nervousness	Catarrh	Weaknesses
Constipation	Sleeplessness	Torpid Liver	Headaches	Rheumatism

The best physicians are my friends—their wives and daughters are my pupils—the medical magazines advertise my work.

I have published a free booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in women.

Sit down and write me NOW. Don't wait—you may forget it. I have had a wonderful experience and I should like to tell you about it.

SUSANNA COCROFT

Dept. 17, 624 S. Michigan Avenue, Chicago

Miss Cocroft is a college bred woman. She is the recognized authority upon the scientific care of the health and figure of woman.

The J. V. H. Waist

"Tailored to order"

THE illustration shows a New Fall Model of the J. V. H. Waist, one of our designer's latest creations.

All of the season's best ideas are to be found in a J. V. H. Waist. The perfect lines of this waist are the result of expert cutting and personal supervision in the making.

Special attention is given to secure an absolute fit at the bottom and belt. This one point alone emphasizes the great difference between the J. V. H. "Tailored-to-Order" Waist, and the ready made waist of factory manufacture.

Send for new Fall models and measurement chart. PRICES FROM \$3.50 UPWARD.

Julia V. Helmer
506 Snow Building, Syracuse, N.Y.



"After studying and experimenting for seven years I have perfected a method of

Physical Culture for the Face

which does for the face what my Physical Culture has done for the figures and health of 60,000 women. Why should not the skin of your face and throat be as clear and unblemished as the skin of your body?—only because you have not treated your face intelligently."

Susanna Cocroft.

A Woman Is As Old As She Looks

Tired eyes, wrinkles around them, pouches beneath them; crows feet; the droop at the corners of the mouth; the hard lines from the nostrils to the lips; drawn, colorless lips; sallow, discolored or freckled skins; all or any of which add ten years to your age, because they make you look ten years older, can all be overcome by systematically following the simple instructions clearly explained in the Grace-Mildred Culture Course of Physical Culture for the Face.

We also teach you how to make the Hair glossy and abundant; to care for the Hands, Feet, Eyes, Eyebrows, Ears, Mouth, Neck, Chin, etc.

If you look older than you should, it is because you are not doing what you should to help nature. The result you want is certain; no experimenting (Miss Cocroft has experimented on this work for seven years). Innumerable women have attained the end you want by carefully following instructions.

In six to ten minutes a day of Physical Culture Exercises for the Face, you can do more at home than massage will accomplish in an hour a day in a beauty parlor.

Those who know Miss Cocroft's national—yes, international—reputation as a restorer of health and youth, will be as pleased to hear of this new feature in her work as they will be certain that it will produce precisely the results she claims for it.

The direction of this work will be in the hands of her nieces, Miss Grace L. Ballack and Miss Mildred A. Albee, whose association with Miss Cocroft for many years has adequately qualified them to assume the direction of this department of Miss Cocroft's culture training. For further particulars and names of those who have taken this course and gotten the results desired write us NOW. The results are marvelous.

Grace-Mildred Culture Course

624 Michigan Ave. Dept. 1 CHICAGO

Binner

FAMOUS CORSET

MME. BINNER SIGNALIZES HER RETURN FROM PARIS BY PRESENTING A NEW MODEL OF THE FAMOUS BINNER CORSET. IT CREATES THE

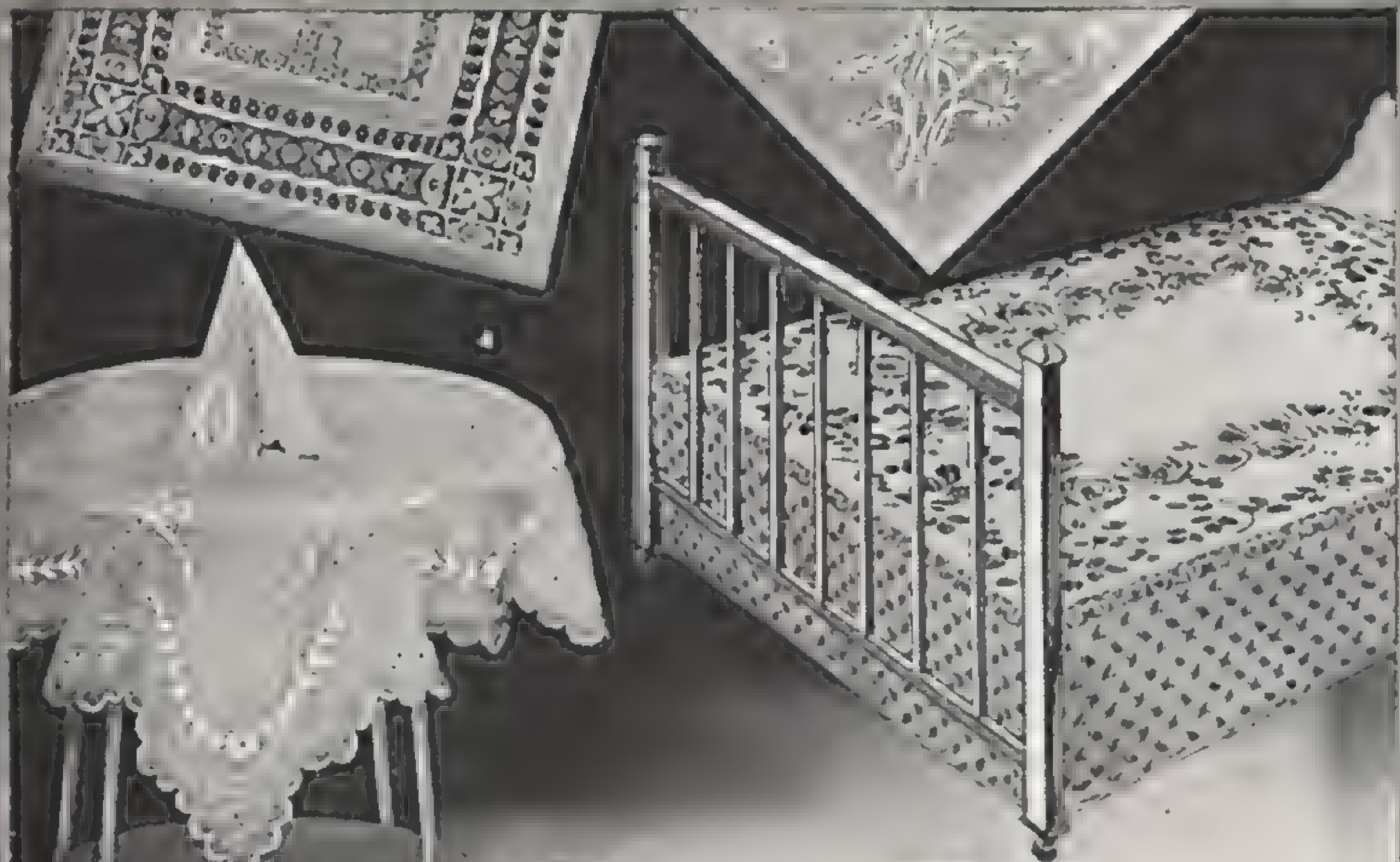
SUPER-FIGURE

AN EXCLUSIVE ARTISTIC TRIUMPH

MME. BINNER'S PERSONAL ATTENTION BY APPOINTMENT.

18 EAST 45TH STREET

NEW YORK



Our New Linen Catalogue Free on Request

Our new Fall Catalogue is ready for distribution. It is handsomely illustrated.

It not only includes the newest styles and models in Housekeeping Linens of every kind, but illustrates a very large variety of the latest designs in Pure Linen Handkerchiefs, for which "The Linen Store" has long been famous.

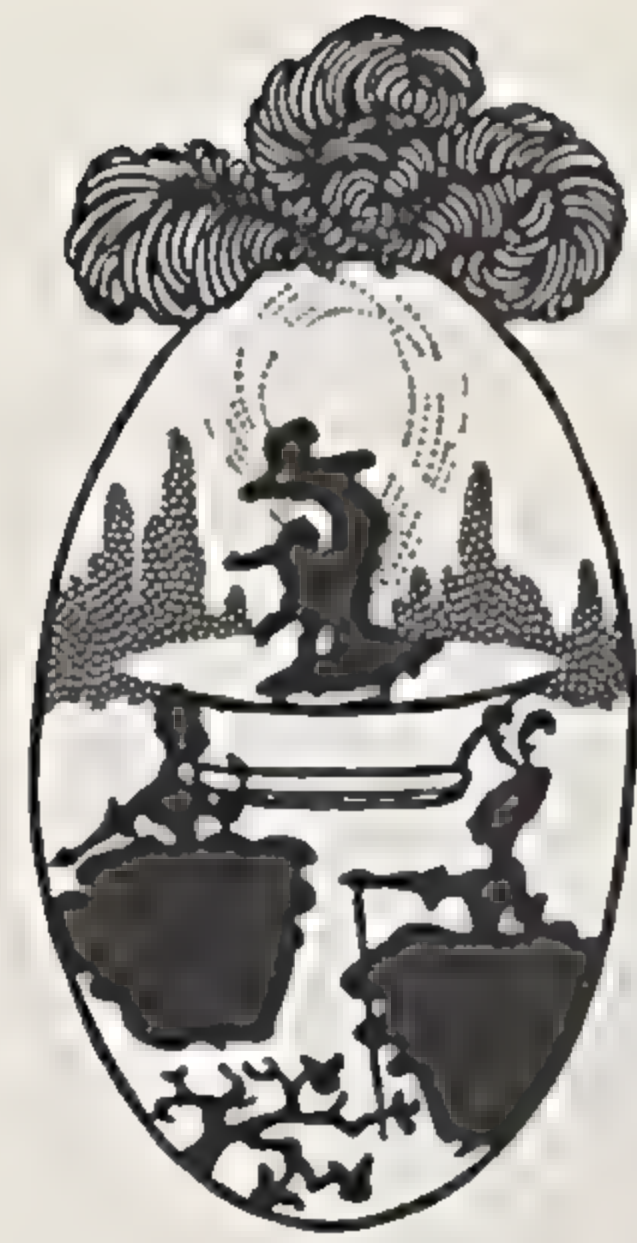
Besides these, it shows the newest Fall and Winter models in French and Domestic Lingerie and Corsets, Infants' and Children's Wear, Ladies' Hosiery, Neckwear and Outer Garments.

Every woman who loves Fine Linens should send for a copy, which will be mailed free. Ask for Catalogue No. 18.

James McCutcheon & Co.

"The Linen Store"

Fifth Avenue and 34th Street
New York



A NEW SALON for UNIQUE FASHIONS

(Continued from page 47)

self-tone velvet. The short empire waist of the one-piece gown is belted with a black satin girdle edged with narrow gold cording. Down the front and around the bottom runs a wide band of black satin edged, as is the girdle, with a gold cord. A small, rolling collar, very slightly décolleté, finishes the neck, while balls of gold crochet run down each side of the front opening from the bottom of the pointed neck to the top of the wide, black satin facing. The sleeves are full into the long shoulders, are very ample at the elbows, and are gathered into four-inch cuffs of the satin which are trimmed with the gold cord and fastened with three gold crochet balls like those which define the front opening. Just above the knees at the middle of the back the skirt is slightly gathered; on either side of the front opening it is laid in deep plaits which puff the fullness at the side in the manner so much *à la mode* just now. A small hat of soft, black felt rakishly turned up at one side, with the brim outlined with gold ball fringe, and with the crown encircled by a wide, flat band of gold edged with the same ball fringe, completes the costume. The manikin is posed near one of the old-fashioned cupboards in the large salon which are filled with those fascinating cardboard boxes, also designed by Madame, in which the gowns are sent home, and which form no small part of the enjoyment of receiving a costume from this house.

A NEW MILITARY TAILLEUR

The last photograph shows a simple tailor suit made of heavy velours de laine in a vivid shade of green. The coat reaches almost to the knees, is made with semi-fitting back and sleeves full in at the armhole, and is edged, as is the bottom of the plain skirt, by a twisted gold cord. A wide, double-breasted, military braiding of gold cord, with square brass buttons, extends down the entire front of the coat, and a panel of similar braiding trims the bottom of the skirt. The sleeves are cut to a square end just below the elbow, and at the hand are gathered into a four-inch cuff of black velvet braided in gold. The narrow, turnover collar of black velvet edged with gold cord is cut in front in a narrow, V-shaped décolleté. A small, round hat with low crown and gently rolling brim is trimmed by a single, brush-like aigrette fantasy which is perched at the back of the crown and extends almost at right angles out over the brim. With the suit is carried a large, flat muff of creamy white panne velvet, braided with gold, and trimmed with bands of skunk.

MADAME'S PET WRAP

The middle illustration shows two of the manikins posed, one in an evening gown, one in a demure evening wrap.

The latter is one of Madame Bongard's pet models. It is made of heavy silk velvet in a most delightful shade of clear blue, aptly christened "Iceberg Blue." A Quaker-like mantle it is, gathered full at the neck and waist, where it blouses in folds which conceal the gathers and give the effect of a small shoulder cape with baggy, shapeless sleeves. A pointed hood like an Eskimo cap is attached to the coat at the neck. This is adjusted by means of a gold cord which ties in the fullness at the back. From below the waist the coat hangs in a full, straight skirt. Hood, sleeves, and coat are outlined with bands of mink.

The evening gown is a gorgeous affair in blue chiffon cloth brocaded in gold, with tight-fitting, cutaway tunic of heavy cloth of gold. At the back it is slightly gathered for about four inches along the hem, and is outlined with small, flat roses of the cloth of gold. The corsage is simply made. Gold over blue brocade is laid in surplice folds with just a suspicion of a cherry-colored ribbon showing through the drapery. Soft folds of white tulle soften the neckline, and a crush girdle of the brocade holds in the slight fullness at the empire waist. The skirt clings tightly about the feet, finishes in a narrow, pointed train, and is worn without either underslip or petticoat.

SUITING THE WRAP TO THE GOWN

An exquisite evening wrap made to wear with this gown was of taupe-colored chiffon, brocaded in large, conventional figures of velvet in a darker tone of taupe, and lined with cherry-colored satin. The great, full sleeves were gathered into cuffs of fur at the wrist, and the full drapery puffed out in soft folds at each side. The front fastened with jaunty bows of two-inch black grosgrain ribbon embroidered in brilliant colored flowers which peeped out from the dark background of skunk fur which outlined the wrap.

Have You a Friend Who Would Appreciate Vogue's New Pattern Catalogue?

ALL of the Vogue gowns shown in this number, and some others, have been gathered together to make Vogue's new Autumn pattern catalogue. It is a wonderfully helpful booklet, containing as it does more than 300 Vogue gowns, the best and most practical selections of Vogue's editors.

Would you like to receive this catalogue? If so, write your name on a postal card and send it to Vogue.

Have you a friend, or a number of friends, who would appreciate it? Vogue will send copies to the friends of any subscribers who make the request.

Outdoor Clothes for Women

Cut Strictly on Men's Lines

We are the only firm in America who can garb a woman perfectly from head to foot for every outdoor sport. Our materials are exclusive. Our designs are absolutely individual. We invite early inspection of our distinctive



OUTDOOR
OUTFITTERS
MEN
WOMEN AND
CHILDREN

WALKING SUITS for town and country wear, in Scotch Tweeds, and Burberrys in all shades and mixtures.

INDIAN BLANKET COATS, a new and particularly charming departure. Made on our own exclusive model from your choice of genuine Indian blankets—all tribal designs.

TRAMPING and HUNTING GARMENTS that can't be found elsewhere, in Forestry Serge and Corduroy.

CHINCHILLA ULSTERS, with inverted pleat and belt—the newest thing for motoring, steamer or any outdoor wear.

GOLFING and RIDING clothes that are both practical and smart. ACQUASCUTUM COATS for rainy weather motoring.

Our Style Book, published about October 1st, will be a display of special designs never before obtainable by the active, outdoors woman.

ABERCROMBIE & FITCH CO.

The Greatest Sporting Goods Store in the World
ESTABLISHED 1892

EZRA H. FITCH, Pres.

53-55-57 WEST 36th STREET

Near Fifth Avenue

NEW YORK CITY

J. & J. Slater



Walking Boot

Cloth top, patent leather vamps, inch and three-quarter heel. Medium weight sole.

Regents

Patent leather vamps and ribbed silk cloth quarters with colored stripe, in green, blue, red, grey and black. Heels of same material—trimmed with cut steel slides.



Men's Oxfords

Made in tan and black russia on our new English last. Medium toe, close extension. Appeals to the conservative taste.



Illustrated price list "A Package of Shoes" with book of instructions and measurement blank mailed on request

Broadway at 25th Street, New York

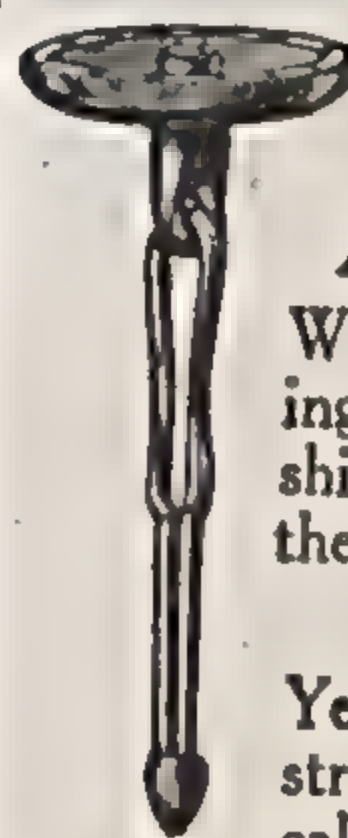
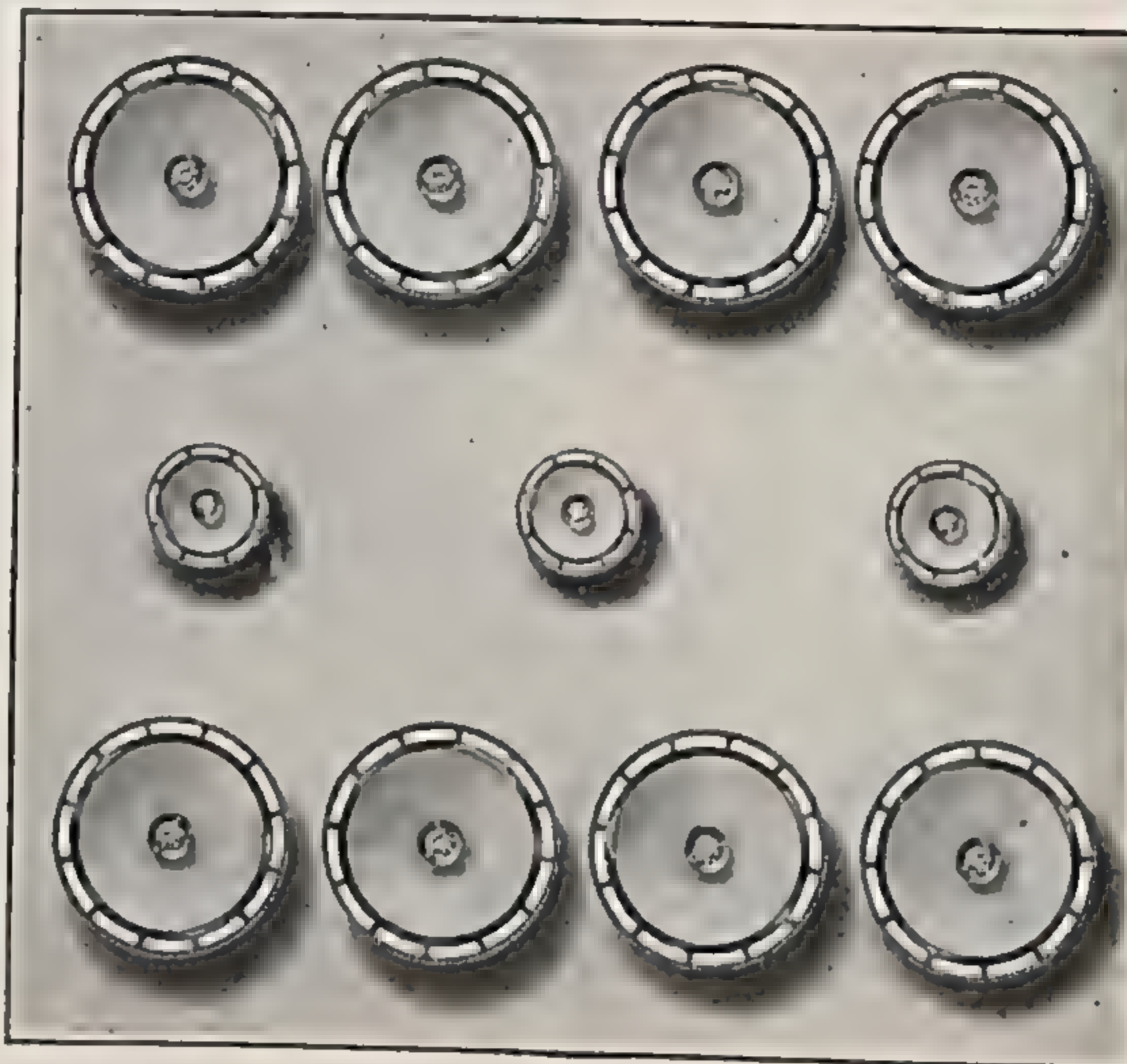
Fastidious Dressers

WHO ARE PARTICULAR ABOUT THE LITTLE THINGS ARE MORE THAN PLEASED WITH

KREMENTZ BODKIN-CLUTCH STUDS and VEST BUTTONS WITH SLEEVE LINKS TO MATCH

Made in a large variety of patterns from plain Krementz Quality Rolled Gold Plate to the finest mother-of-pearl, mounted with gold or platinum and set with precious stones.

For use with French or Soft Cuffs these Sleeve Links are unsurpassed.



They Go In Like A Needle

Without marring the stiffest shirt front, and they

Hold Like an Anchor

Yet may be instantly released. So simple in construction they are absolutely bother-free and practically unbreakable.



Ask to see them at the Leading Jewelers and Haberdashers—or write to us for a booklet showing many styles.

KREMENTZ & CO., 28 Chestnut St., Newark, N. J.

Makers of the Famous Krementz Collar Buttons and Largest Manufacturers of High Grade Jewelry in the World

MAURICE

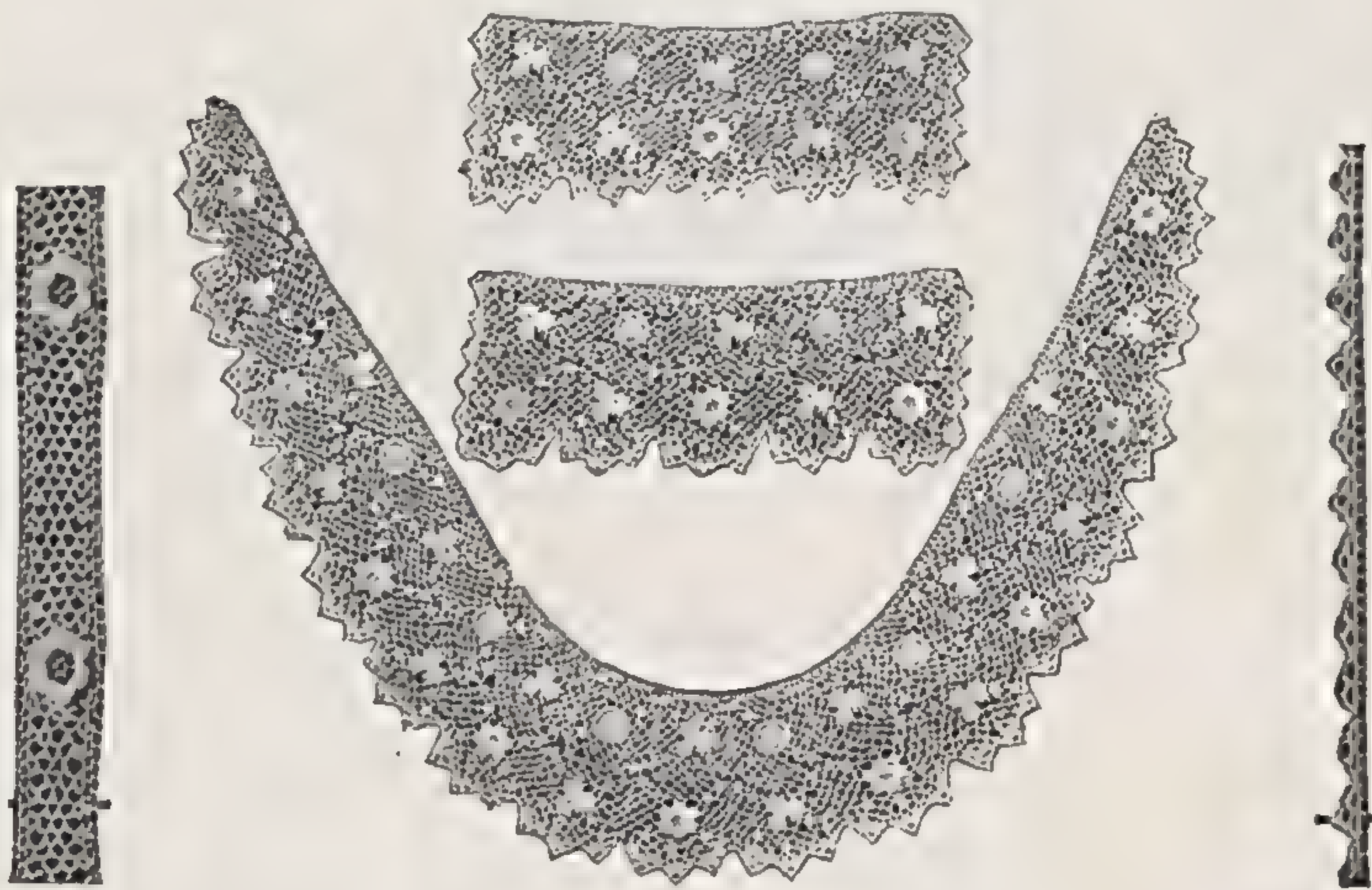
398 FIFTH AVENUE

LONDON

(Opposite Tiffany's)

PARIS

NEW YORK CITY



No. 906—Baby Irish Insertion, lattice design with roses in relief. Value 95c. Maurice price, per yard, 55c.

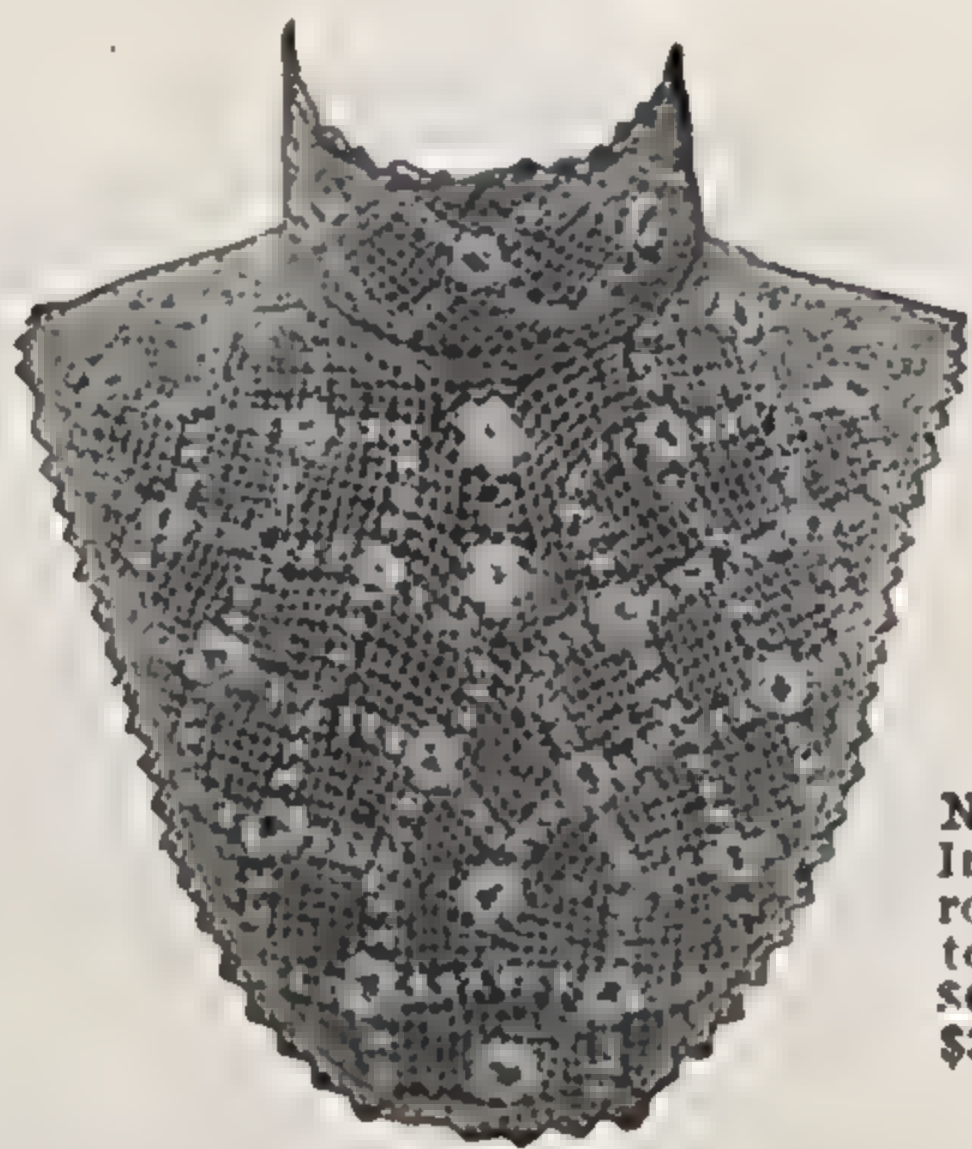
No. 202—Baby Irish Coat Collar with cuffs to match made of finest English thread. Value \$9. Special Maurice price, three-piece set, \$4.50.

No. 904—Very finest Baby Irish Edging. Special, per yard, 15c.



No. 907—Baby Irish Insertion with roses and shamrocks in relief; about two inches wide. Our own exclusive design. An unapproachable value at, per yard, 85c.

No. 905—Fine Baby Irish Scalloped Edging. Exquisite rose and lattice design; about two inches wide. Maurice price, per yard, 95c.



No. 204—Deep Baby Irish yoke. Lattice and rose design. Sizes 12½ to 15. Regular value, \$6.50. Maurice price, \$3.50.

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Illustrated
Catalogue

"FASHION'S DICTATOR"

Catering to Women of discriminating taste

Offering exclusive models in

AFTERNOON GOWNS

EVENING WRAPS

DANCING FROCKS

and NOVELTY FURS

MAISON MARION
1501 BROADWAY 43RD 44TH ST. NEW YORK

MARSHALING the AUTUMN FABRICS



THE favor a fabric receives this autumn will be due entirely to its peculiar fitness for some special effect. Consequently there will be a definite classification of styles, colors, and weights, and no indiscriminate use of cloakings and dress goods out of their own lines, nor indeed any approved use of fabrics that are not well suited to the models for which they are selected. This important point was settled early in the season, and so the manufacturers have been able to produce an unusually interesting outlay with just the proper fabric for any imaginable use.

A general review of the fabrics shows one attribute, at least, that is shared by all—softness. So inexorable is the rule on this point, that the very brocades and moires with their time-honored tradition of "standing alone" have had to become as soft as crêpe de Chine.

A second attribute shared by silk and wool, by plain and elaborate weaves, by the costliest and the cheapest materials, is a rich and brilliant coloring and a tendency to gain effects by the use of extensive masses of solid tones rather than by a mixture of colors.

VELVET ON THE PINNACLE

Velvet stands so high in favor this season that one must cover a great deal of ground in describing it, and pass from the wearing qualities of corduroy to the regal magnificence of hand-cut, brocaded styles. Velvet in some of its manifold weaves is to be used for every class of dress, and not only is there an almost unlimited choice in coloring, design, and weight, but many of the various weaves are especially adapted to specific purposes, and one must decide whether utility, beauty, or some special effect is desired before selecting.

Tailored models in suits or one-piece dresses are extremely smart in velvet, corduroy, velveteen, and fancy weaves.

The old corduroy favorites in wide wales are rather pushed to the wall by the newer fancy styles. The chinchilla and heather mixtures are especially pretty, and appear in a line of really beautiful flat cords which would make ideal suits, as they are dainty enough to allow of some effective trimming with braid and fancy collars and cuffs. Even more effective are contrasting colored flat cords, in tuck effect, used in combination with plain velveteen or cloth, such as shown on page 60.

PLUSHES AND NOVELTIES

Plush in various degrees of thickness is charming in solid colors or two tones. Plain plush in all colors, 33 inches wide, costs \$3.50, \$5.50, and \$7.50 a yard, and the heavy nap styles for cloaking are \$12 a yard. (See plushes on page 58.)

One of the most beautiful novelties is plush *grisé*, a close, short nap plush in a pepper and salt mixture, makes smart tailored suits. It is 33 inches wide, and costs \$8.50 a yard. Another odd material for costumes of ceremony is the new watered or *moiré* velvet, which has besides a faint corded effect that adds to its richness. It is a yard wide, and costs \$6 a yard.

Raised figures of velvet or plush appear on everything from the heaviest to the most ethereal textures. Hand-cut white plush on white crêpe meteor, such as seen on page 46, at \$18 a yard for a 24-inch width, seems rather extravagant until one sees beside it a cloth of gold

with raised black plush figures and a satin back at \$35 a yard, 40 inches wide (see page 60). Without the satin back these beautiful gold cloths with the same rich velvet brocade may be bought for \$20 a yard in a 42-inch width. The heavier brocade is used for magnificent evening wraps, but the lighter weight is charming for evening gowns, as it comes in various effective night colors, such as king's blue and shell pink on gold. The latter is illustrated on page 60.

Chiffon with velvet figures is to be one of the most favored evening fabrics. Uncut velvet figures are equally new. One rather extravagant style is imposed on gold cloth, and costs \$27.50 a yard in a 28-inch width, but there are other patterns almost as lovely and less expensive.

AN OLD FAVORITE SEEN AGAIN

Every year in the spring, and again in the fall, one hears that borders are dead, and yet always they reappear and flourish, and this season it is beyond doubt that some of the prettiest of the new styles are shown with a border.

One example is a fine silk voile with a deep border of a contrasting colored design outlined with a heavy black plush; it is shown near the top of page 60. This is of soft light brown with a porcelain blue silk design outlined with black plush. Taupe and green is another combination. It is \$20 a yard, and measures 56 inches. Another border that is already made up into some beautiful advance model gowns is a charming border of velvet figures in a contrasting color—navy blue with green, taupe with bright blue, or purple with wine color. It is 58 inches wide, and costs \$21 a yard.

Crêpe de Chine appears in more than one style of border. The newest, perhaps, is a floral design, rather narrow, and printed in the natural colors.

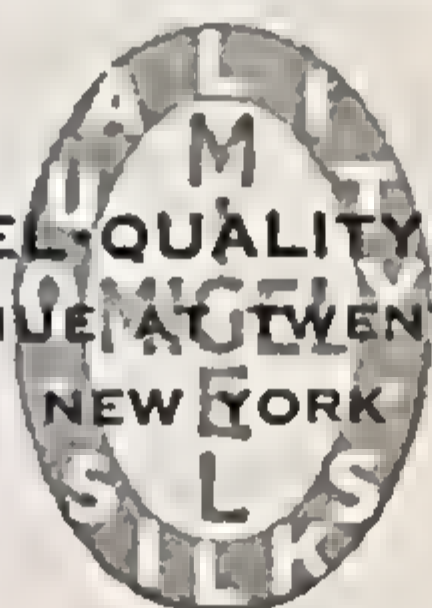
DRESS AND COSTUME BROCADES

Brocades for gowns and costumes for house and street wear, though not so extravagant in appearance and price as those just described, are nevertheless the extreme beauty. No one denies the popularity of *charmeuse* or of its sister material, crêpe, and therefore it is not surprising that the new brocaded *charmeuses* and crêpe meteors are received with signal favor. These pretty and durable brocades are made in all the new colors, and are generally used in combination with the plain colors of the same fabrics. One can buy a good quality for \$3.50, \$5, or \$6 a yard in the 40-inch width.

Brocaded satins with the new "granite" effect in the warp and the brocade in high relief in white are especially handsome. They are generally made only in two colors, yet they make most effective and striking costumes. They cost \$3 a yard, 21 inches wide. Brocaded satin imperial has an odd and very fetching diagonal ground with the brocade in daring relief. (See page 60.) It is 36 inches in width, and costs \$4 a yard.

SOME ODD AND LOVELY SILKS
A silk almost indescribable in its combination of many features has a slight cord alternating with a thread of brilliant gold, and the whole designed in a mixed pattern of contrasting colors. (Continued on page 108)

THE MIGEL-QUALITY CORNER
FOURTH AVENUE AT TWENTIETH STREET



MORE mannish weaves begin to be conspicuous among exclusive silks. In fact, some advanced metropolitan tailors featured Migel-Quality "Tailleur" Silk Suits for Men last Summer. This "tailored silk" vogue is quite the thing today—you will see many rather severe designs in street gowns that rely upon the rich elegance of the fabric for their distinction.

Another modish member of the Migel-Quality family is Tourist Silk, specially designed for Travel wear, motoring and the like. Tailors like broadcloth, wears as well, and sheds the dust. At the best shops only.

M. C. Migel & Company.

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SERGES and unfinished worsteds will mark the high note of fashion in separate coats and suits for Fall.

While the kind of unfinished worsted you select is not arbitrary—their variety ranging from the very long nap goods to the wide-wale and diagonal weaves—the permanent good looks of your garment demands that the material be all wool, as only fabrics which are all-wool keep their shape and look like new each time they are pressed. That is one reason why the best dress-makers and tailors prefer to use Arlington Mills fabrics.

They know that they are quality fabrics and all wool. The coat or skirt or suit made of them will retain its life and shapely lines until worn threadbare.

Arlington Mills Fabrics for Fall and Winter include whipcords, cheviots and novelties in unfinished worsteds as well as the ever-popular serges and diagonal and wide-wale weaves.

The better quality ready-to-wear garments are made of them. Ask for them at the Cloak and Suit Department.

The absence of a high finish allows these fabrics to be sponged and shrunk so satisfactorily that even the amateur can achieve very wonderful results if she goes about it in the right way.

Just how to shrink worsteds, and how to handle most successfully the high waist line and two-piece skirts, as well as much other valuable information is given in our new book, "Fabrics in Vogue."

Send for Booklet V. O. "Fabrics in Vogue"

While showing the best of the new styles, it gives samples of the Arlington Mills fabrics and enables you to see just how your suit or coat will look made in the real material. For the woman who makes her own or others' clothes, the book is invaluable.

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Kindly send me, free, your style book "V.O." of fashions and fabrics for Fall.

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MARSHALING the AUTUMN FABRICS

(Continued from page 106)

The effect is of a thin veil of gold spread over a rich, blended brocade, although the gold threads are not at all raised. Price, \$12.50 a yard, 32 inches wide.

Equally striking are the wide stripes of alternating grosgrain and satin in the most brilliant colors. A combination of white satin and light green grosgrain is shown at the top of page 60. This material is to figure largely in ball and dinner gowns with looped-up draperies of chiffon or allover lace. Price, \$6 a yard, 32 inches wide.

Another group of fabrics which are classed by themselves are the accordion plaited styles. Everything, from velvet to chiffon, is plaited, and almost every style of pattern and material is used. Accordion plaited chiffon velvet comes in a 24-inch width for from \$5 a yard up, and satins in solid colors cost about \$2 a yard for a 44-inch width.

A silk somewhat out of the ordinary is a crêpe de Chine with conventional silver flowers scattered on a broché surface. A sky blue silk with silver roses is illustrated on page 60. Price, \$18 a yard, 42 inches wide.

A CORD AND CORDED

There is a great difference between silk with a cord and a corded silk. Corded silks will be used largely, especially for collar and cuffs, and other trimmings, but it is the silk with a cord or corded effect which is to be in greatest favor for entire costumes.

One might almost say that the old-established favorite, silk serge, heads the list, for there are many examples of its use in the advance models. Black-and-white, dark plaids, and neat gray mixtures are seen, but the best of these are unfortunately in the hands of the exclusive dressmaker's supply houses, and one can only secure them through a made-to-order costume.

Quite as popular as the serges are the moiré velours, bengalines, and the lighter-weight styles made entirely of silk. A usual width and value is 43 inches at \$6 a yard.

An odd line of corded styles is shown in shot effects of dull colors with a lustrous finish. This is called "Faillé Giverine," or Hoar Frost. It costs \$3.50 a yard in a 36-inch width.

WOOLENS SOMBER AND GAY

This year woollens can be divided into two classes—those of dark and rather somber colors and those of dazzling brightness, such as yellow, red, or green broadcloth, and white ratine faced with emerald or staring blue; or one may see the combination of both classes in the sober brown tones of a costume peeping out from beneath a coat of hunter's pink.

The cord is a prominent feature in tailored suitings, and some of them are very smart. Plain whipcords still retain their favor. Every color is shown, and a good quality can be bought for from \$2 to \$3 a yard in a 54-inch width. Pretty two-toned and two-colored whipcords, where the cord shows up plainly, are to be had for the same prices and in the same widths. Fancy flat cords on the nature of a Bedford are shown in some especially smart, two-colored styles, and in these the fashionable "hairy" finish is apparent and the cord indistinct. Price, \$2.50, 54 inches wide.

Fancy effects are shown in the weaves of the various well-known woollens. Camel's hair may be bought in all kinds of color effects. Some of the most fashionable are in dark, rich colors, such as

red on plum, emerald on green, with a white stripe, and overlaid with glistening hairs of a contrasting color.

Bouclés cloths will be in great demand, and already one sees many suits and coats of them. Sometimes the cloth has only a few of the bouclés, then again the entire cloth is covered with the little loops.

One naturally thinks first of broadcloth when a plain-faced cloth is mentioned. This season broadcloth has been the source of much discussion, and its future still hangs somewhat in the balance. But one way or the other, it will never quite lose caste. Another smooth-faced wool that is in great favor is called "baby lamb," from a dimly apparent wave in its weave that suggests the fur.

THE UBIQUITOUS RATINE

Whether it be made of plain 10-cent cotton toweling or a costly silk, the little curls of ratine remain in extreme favor, and among those in the first are some of wool for tailored models. As Tytyl it appears in plain and fancy styles; as agaric the milliners use it largely; and as éponge, sandpaper woollen, frisé, or one of a dozen different local titles, it usurps the place of its betters in many a showing, for Fashion says very distinctly that we are to wear this material, whatever one chooses to call it, and therefore it must be given a prominent place. Solid colors are to be had in good quality, from \$3 a yard in 54-inch width, and \$3.50 in the two-toned styles. From that basis one can gauge the countless varieties of stripes and figures that go to make up the tale of this favored fabric.

In silk ratine, the solid colors, almost garish in their brilliancy, are to appear as a foundation for braiding and cord-work. They are about 30 inches wide, and cost from \$2 to \$2.50 a yard. The two-toned ratines are even better liked and come in some extremely smart colorings, such as pink and blue, yellow and green, etc. (See page 60.) They cost \$3 a yard and are 36 inches wide.

THE VIVID MACKINAW

After shilly-shallying for a good while, the Mackinaw has decided that it will accommodate itself to our more conventional demands, and we shall see these comfortable knockabout garments in several materials and styles that will doubtless scandalize the extremely conservative. The Mackinaw will undoubtedly largely replace the sweater, and we shall see it made of the plain blanket flannel just as often as of the correct plaids. A line, copied after the original blanket, is shown by one of our biggest woollen houses in large broken plaids, but it is significant that they also show side by side an equally complete line of solid colors.

It is good to be able to chronicle that there has never before been so many really good American coat woollens as are shown this season. Many of them are really superior to the imported stuffs in appearance and quality. The most popular coat material in the advance showing is chinchilla. Nothing could be better than the domestic cloth. The double-faced styles are ideally soft and thick. A pretty plaid in the color tones is much liked. White, scarlet, gray, and taupe are the favorite colors. The single weaves are also shown in the same rich and becoming colors.

Another smart and delightfully warm cloaking is a long-haired beaver stuff, prettily striped. This is a French stuff much shown in Europe. Fox brown is a favorite color.



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GOWNS, SUITS, WRAPS, FURS AND MILLINERY

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FIFTH AVENUE



We invite ladies of discriminating judgment to examine this best-of-all fabric for bath and lounging robes, dressing sacks, house coats, etc., for Fall and Winter wear. It is beautiful in appearance, reasonable in price, and, like all Pacific fabrics, superior to all imitations.

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BOSTON.



Impervious

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THE ODORLESS DRESS SHIELD

The Odorless quality of OMO Dress Shields
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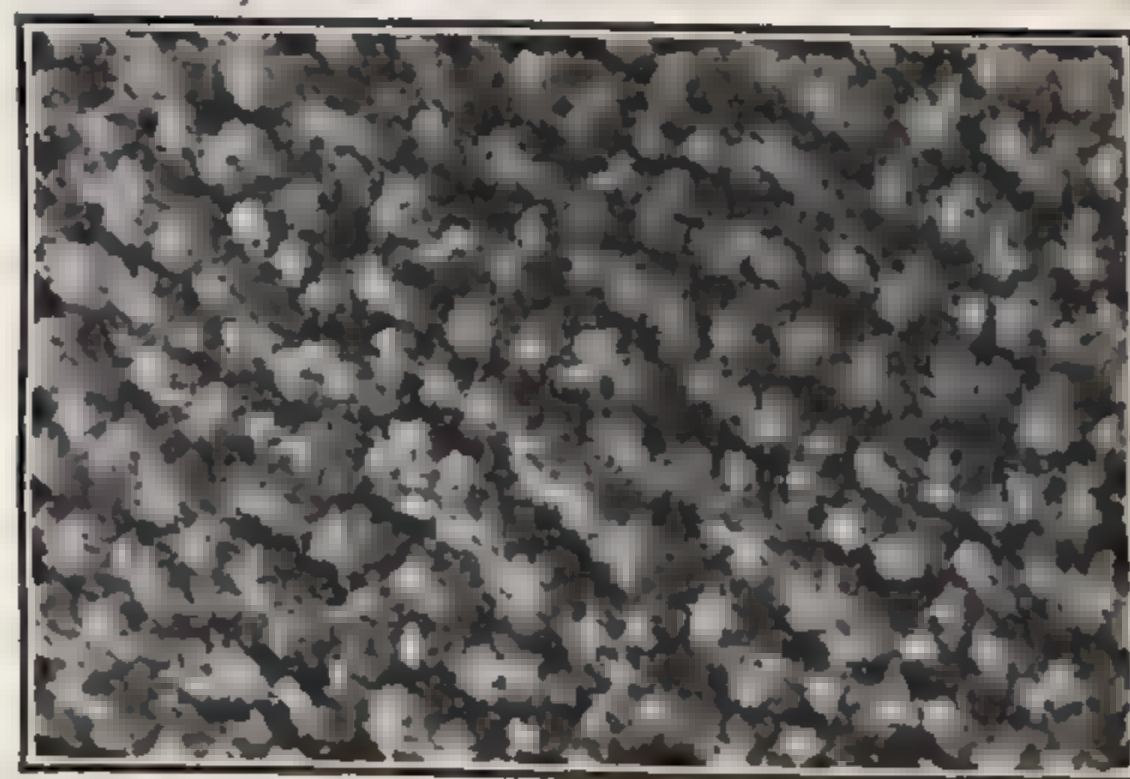
THEY are impervious, but contain no rubber, and are free from injurious chemicals. They are double covered; white, light in weight, cool to wear, hygienic, durable, and easily cleansed. OMO Dress Shields are of the highest grade. The trade-mark is protection against inferior quality, and a guarantee goes to the wearer with every pair.

Sample pair size 3 sent for 25 cents
"OMO Dress Shield Booklet" sent free

The OMO Manufacturing Co., Dept 9 MIDDLETOWN, CONN.

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Worumbo



CHINCHILLA

which will be the smart
coating material this Fall.

PLEASE notice that each individual "knot" is perfectly formed and stands out sharply and distinctly.

This feature distinguishes Worumbo Chinchilla from inferior makes.

At all smart shops you will be informed that "woolen fabrics" of only the best quality are sold under the name

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Superb Exhibit of Imported Models

in Suits, Coats, Furs and Evening Wraps, including the most fascinating creations of the World's Foremost Designers, together with notable adaptations original with this establishment.



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S O C I E T Y

Died

NEW YORK

Blagdon.—On August 13th, at her residence, Seventy-sixth Street and Park Avenue, Mary Hopkins Blagdon, wife of Crawford Blagdon.

Cutting.—On August 29th, at her summer home, Wee Bush, Newport, R. I., Marion Ramsay Cutting, widow of the late Brockholst Cutting.

Lawrence.—On August 25th, Lois Swan Lawrence, wife of Richard Lawrence.

Rogers.—On August 13th, at Tuxedo Park, N. Y., Henry Pendleton Rogers.

BALTIMORE

Jenkins.—On August 27th, Lydia M. Jenkins, widow of the late George Jenkins.

PHILADELPHIA

Furness.—On August 13th, at Wallingford, Horace Howard Furness.

WASHINGTON

McLean.—On September 9th, at Bar Harbor, Me., Emily Beale McLean, wife of John R. McLean, of Washington and Cincinnati.

Engaged

NEW YORK

Edgar-Davis.—Miss Agnes Le Roy Edgar, daughter of Mr. and Mrs. Newbald Edgar, to Mr. Stuart Davis, son of the late Edmund W. Davis.

Henry-Redfield.—Miss Elizabeth Prentiss Henry, daughter of Mr. and Mrs. Douglas Henry, to Mr. John Mansfield Redfield.

Ludlow-Stevens.—Miss Mary Alida Gouverneur Ludlow, daughter of the late Thomas William Ludlow, to Mr. Shepherd Stevens.

MacGregor-Oglesby.—Miss Dorothy MacGregor, daughter of Mr. and Mrs. Austen MacGregor, to Mr. Joseph H. Oglesby.

McLean-Ravenscroft.—Miss Helen McLean, daughter of Mr. and Mrs. James McLean, to Major Herbert Valentine Ravenscroft.

Malpass-Stevens.—Miss Anna Dingee Malpass, daughter of Mr. and Mrs. E. M. Malpass, to Mr. Lawrence L. Stevens, son of Colonel Edwin A. Stevens, of Castle Point, Hoboken, and Bernardville, N. J.

Taylor-Russell.—Miss Elizabeth Willis Taylor, daughter of Mr. and Mrs. James Wilson Taylor, to Mr. John F. Russell, Jr., son of Dr. and Mrs. John F. Russell.

ATLANTA

Disosway-McKinley.—Miss Margaret Disosway, daughter of Mr. and Mrs. J. J. Disosway, to Captain James Fuller McKinley of the Eleventh United States Cavalry.

Hopkins-Eliot.—Miss Flournoy Hopkins, daughter of Mrs. Willoughby Sharp, to Mr. Gilbert Eliot.

BOSTON

Saunders-Bacon.—On September 1st, at Matakese Yarmouthport, Miss Elizabeth Bacon, daughter of Mrs. Gorham Bacon, and Dr. Lawrence Saunders.

Smith-Emerson.—Miss Margaret Sigourney Smith, daughter of Rev. and Mrs. Ro-

land Cotton Smith, to Mr. Guy Emerson, son of Dr. Nathaniel Emerson.

CHICAGO

Felton-Sowers.—Miss Ruth Felton, daughter of Mr. and Mrs. Samuel M. Felton, to Dr. William F. M. Sowers.

PHILADELPHIA

Conway-Henry.—Mrs. John Conway to Mr. W. Barklie Henry.

ST. LOUIS

Overstolz-Whiteside.—Miss Marie Overstolz to Mr. James P. Whiteside.

Weddings

NEW YORK

Brett-Heckscher.—On September 20th, at Huntington, L. I., Hon. Oliver Sylvain Baliol Brett, son of Viscount Escher, and Miss Antoinette Heckscher, daughter of Mr. and Mrs. August Heckscher.

Dana-McCutcheon.—On September 14th, in Washington, Conn., at the country home of the bride's parents, Mr. Charles Loomis Dana, son of Dr. Charles L. Dana, and Miss Katherine Hurd McCutcheon, daughter of Mr. and Mrs. Robert H. McCutcheon.

Draper-Tuckerman.—On September 14th, in St. Mary's Church, Tuxedo, Dr. George Draper and Miss Dorothy Tuckerman, daughter of Mr. and Mrs. Paul Tuckerman.

Laughlin-Iselin.—On September 18th, at the country place of the bride's father in New Rochelle, Mr. Irwin B. Laughlin and Miss Therese Iselin, daughter of Mr. Adrian Iselin.

Low-Claffin.—On August 22nd, at the Church of the Ascension, Mr. Abbot Augustus Low, Jr., and Miss Elizabeth Stewart Claffin, daughter of Mr. and Mrs. John Claffin.

Noel-Duncan.—On September 28th, at Port Washington, Long Island, Mr. Louis W. Noel and Miss Nathalie Duncan, daughter of Mr. and Mrs. William Butler Duncan.

Nutting-Brooks.—On September 18th, Mr. Arthur Ronald Nutting, son of Sir John and Lady Nutting, and Miss Edith Brooks, daughter of Mr. and Mrs. Walter Brooks, of New York and London.

Scott-Ripley.—On September 9th, at Bar Harbor, Mr. Charles R. Scott, son of Colonel Robert Scott of the Irish Fusiliers, and Mrs. Sidney Dillon Ripley.

Seabury-De Witt.—On September 21st, Mr. Gerald Abbott Seabury and Mrs. Elizabeth Neilson De Witt.

Stewart-Feil.—On September 8th, at Bayhead, N. J., at the summer home of the bride's parents, Mr. John A. Stewart, 3rd, and Mrs. Abercrombie Feil, daughter of Mr. and Mrs. Francis P. Abercrombie, of Chestnut Hill, Philadelphia.

Tall-Rogers.—On September 11th, in the Church of the Incarnation, Lieutenant Walter Tall, U. S. N., and Miss Kathryn Howard Rogers.

Webb-Osborn.—On September 11th, Mr. Vanderbilt Webb, son of Dr. and Mrs. W. Seward Webb, and Miss Aileen Osborn, daughter of Mr. and Mrs. William Church Osborn.

(Continued on page 112)



The Latest Novelties in Social Stationery

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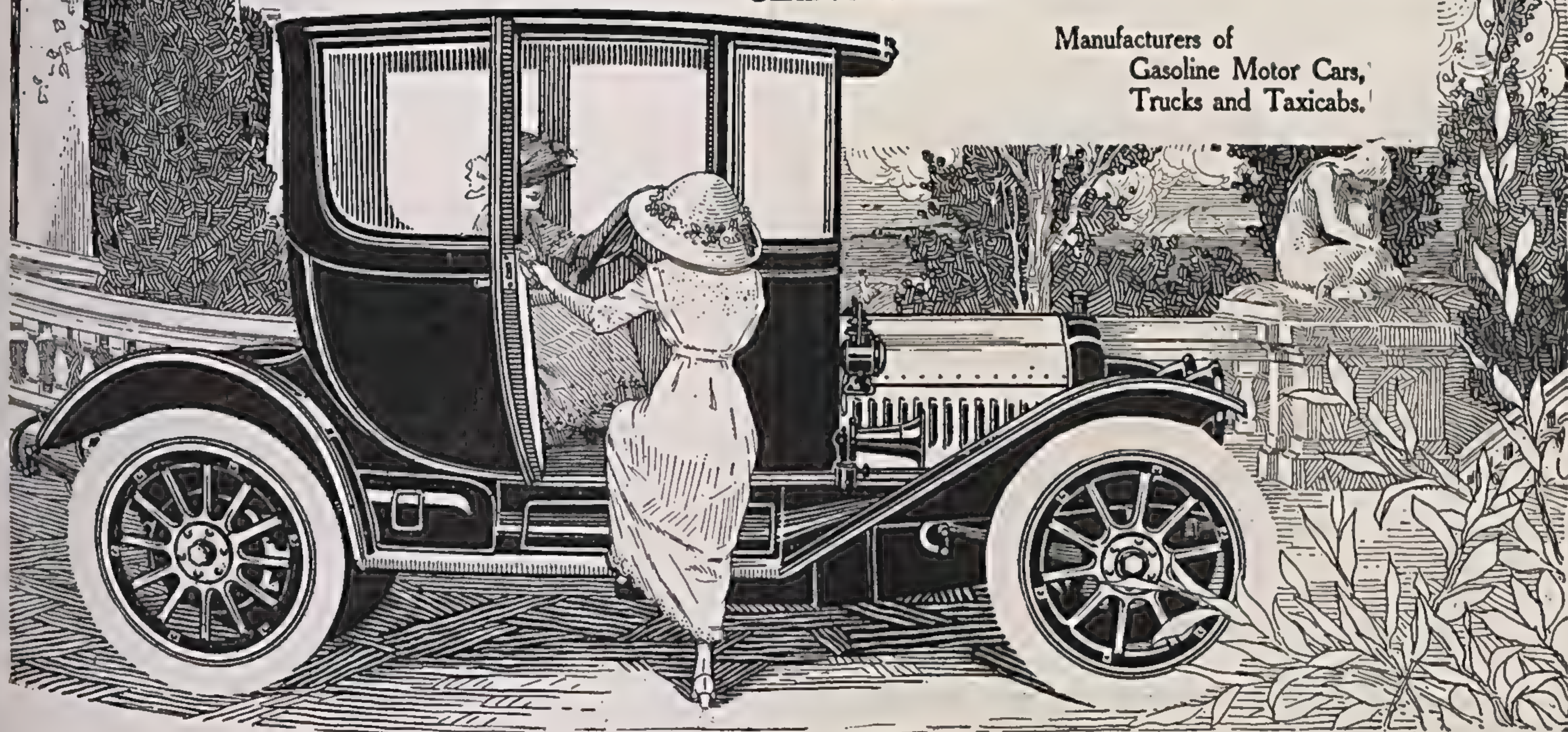
THE White Forty Coupe is the pioneer woman's gasoline car. To the woman who drives, it offers the touring radius and flexible speed of the gasoline roadster, combined with the comfort, safety, and ease of operation of the electric brougham.

The left-side drive admits of easy access to the driving wheel from the curb. The White Electrical Starter, positive under all conditions, not only is operated by one simple motion from the seat, but also renders impossible the inconvenience of the engine being accidentally stalled. The lighting of the car, electric throughout, is likewise controlled from the driving seat.

The first of its kind, the White Coupe is the recognition of woman's demand for a clean, safe motor carriage for town and suburban use, having the grace, speed, and radius of travel which only a gasoline car can give. White Coupes are built in Thirty, Forty, and Sixty horsepower models.

The White  Company
CLEVELAND

Manufacturers of
Gasoline Motor Cars,
Trucks and Taxicabs.



(Continued from page 110)

BOSTON

Auchincloss-House.—On September 14th, in St. John's Episcopal Church, Beverly Farms, Mr. Gordon Auchincloss and Miss Janet House, daughter of Mr. and Mrs. Edward Mandell House.

CHICAGO

Hydrick-Liebling.—On September 18th, Lieutenant Jacob Lawton Hydrick, U. S. N., and Miss Josephine May Liebling, daughter of Mr. and Mrs. E. Liebling

MINNEAPOLIS

Fisher-Chandler.—On August 29th, at St. Mark's Episcopal Church, Mr. Harold Cooke Fisher and Miss Gertrude Burbank Chandler, daughter of Mr. and Mrs. Wallace Brooks Chandler.

ST. PAUL

Butler-Hunter.—On August 29th, at Fargo, N. D., Mr. Francis Peabody Butler, of Chicago, and Miss Deborah Hunter, daughter of Mr. and Mrs. John C. Hunter.

SAN FRANCISCO

Pool-Sprague.—On September 19th, Mr. Henry Pool and Miss Isabel Donahue Sprague, daughter of Mr. and Mrs. Richard Sprague.

Weddings to Come

NEW YORK

Cluett-Black.—On October 1st, at the home of the bride, Miss Beatrice Cluett, daughter of Mrs. George Bywater Cluett, of Troy, N. Y., to Mr. R. Clifford Black, of Pelham Manor, N. Y.

Crocker-Kelly.—On October 19th, Miss Charlotte Crocker, of Fitchburg, to Mr. Shaun Kelly.

Gilbert-Renshaw.—On November 21st, Miss Lilla B. Gilbert, daughter of Mrs. H. Bramhall Gilbert, to Mr. Howard Price Renshaw.

Bathbone-Morgan.—On October 19th, Miss Mary Bathbone, niece of Mrs. J. Archibald Murray, to Mr. William Fellowes Morgan, Jr.

Roebing-Tyson.—On October 16th, at the home of the bride, Miss Helen Roebing, daughter of Mrs. Charles A. Roebing, of Trenton, N. J., to Mr. Carroll S. Tyson, Jr., of Philadelphia.

BOSTON

Saltonstall-Weld.—On November 2nd, Miss Katharine Saltonstall, daughter of Mr. and Mrs. Philip L. Saltonstall, to Mr. Philip Weld.

PHILADELPHIA

Townsend-Jacques.—On October 19th, Miss Marjorie Townsend, daughter of Mr. and Mrs. J. Barton Townsend, of Overbrook, Pa., to Mr. Herbert Jacques, Jr.

THE CAPTURE OF LOTI AND HIS PLAY

(Continued from page 28)

This is the center of Loti's series of oriental rooms. Out of it opens a Moorish room, a Turkish room, an Arabian room, a Japanese room which contains a hundred Buddhas, and perhaps most wonderful of all, the Chinese Throne Room. The story of its acquisition runs thus:

During the Boxer Rebellion M. Loti commanded a French division which entered Pekin when it fell to foreign troops. Soldiers looted the imperial palace and threw its treasures in a lake. Loti had the lake dragged and the imperial throne of China and many of the palace decorations brought to his home at Rochefort. So there to-day one may see the throne on which sat many of the great rulers of China.

In these rooms Loti writes his romances of oriental lands. With his rich experience of them and in this atmosphere about him, is it any wonder that they are the most vivid transcripts of eastern life we have?

THE SHABBY HOUSE OF TREASURES

Not all the house is thus orientalized. There are other suites in period styles—

Calendar of Sports

AUTOMOBILING

September 23-October 3.—Third Annual Rubber and Allied Trades Exposition at New Grand Central Palace, New York.
October 7-11.—Reliability race, Chicago, Ill.

DOG SHOWS

September 27.—Lenox Dog Show, Lenox, Mass.
September 27-28.—Southern Collie Club Specialty Show, second annual field trials, Cincinnati, Ohio.
September 28.—Chicago Collie Club, Chicago, Ill.
September 28.—Western Airedale Terrier Club, Chicago, Ill.
October 2-3.—Delaware Valley Kennel Club, Interstate Fair Grounds, New Jersey.
October 2-5.—Spokane Kennel Club, Spokane, Wash.
October 15.—Empire Beagle Club, Elmira, N. Y.
October 22.—Central Beagle Club, Seventeenth Annual Field Trials.
October 23.—Central State Field Trial Association, Annual Field Trials, Hamilton, Ohio.
October 28.—Southern Ohio Field Trial Association's Second Annual Field Trials, Cincinnati, Ohio.

GOLF

September 28-October 5.—Essex Country Club, Manchester, Mass., Women's Championship.
October 3-5.—Nassau Country Club, Annual Fall Tournament.
October 9-10.—Wilmington C. C., Farnum Memorial Cup.
October 10-12.—Belmont Spring C. C. Open Tournament.
October 12, 13, 19, 20, and 26.—Club Championship, Oakland Golf Club.

HORSE SHOWS

September 25-28.—Bryn Mawr.
September 26-28.—Mincola, L. I.
September 26-28.—Morristown, N. J.
September 30-October 6.—Spokane, Wash.
October 1-4.—Brockton, Mass.
October 4-5.—Piping Rock (Locust Valley, L. I.).
October 5.—Montclair, N. J.
October 9.—Danbury, Conn.
October 12-18.—Hagerstown, Md.

TENNIS

September 23.—Longwood Cricket Club, Boston, Mass.; Women's Open Tournament.
October 7.—Hot Springs Tennis Club, Hot Springs, Va.; Open Tournament.



Meadow Brook Hunt Club

SIMPLEX

Fall Style Seven Passenger Landaulet

THE Simplex landaulet for the coming season will be equipped with large side windows, thus combining the advantages of the limousine with those of the landaulet. Wide doors, ample body room, modern appointments, and luxuriously comfortable upholstery are among the features that make these new models exceptionally appropriate for Park, Calling and Shopping purposes. Distinctiveness of design is shown in the chassis as well as in the bodies.

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THIRTY-FOURTH STREET, NEW YORK.

The Largest Waist House in the World

TAILORED WAISTS

Open Front; Black and Colors			
Satins	\$5.75	\$7.50	\$10.00
Crepe de Chine.....	6.75	9.50	12.50
Taffetas	5.75	7.50	10.00
Plaids and Striped Silks	5.75	7.50	10.00
White Indias	4.50	5.75	7.50
White Washable Satins	5.75	7.50	10.00
Striped Wash Silks..	5.00	7.00	9.00
Non-Shrinkable Flannel	5.00	6.00	7.50
White and Colored Madras	3.50		

SEMI-DRESS WAISTS

Open Front and Back; Black and Colors			
Satins	\$5.00	\$7.50	\$10.00
Taffetas	4.50	6.75	9.50
Crepe de Chine.....	5.75	7.50	10.50
Charmeuse	7.50	9.50	12.50
Satin Brocades	7.50	10.50	16.50
Silk Crepe	7.50	9.75	14.50
Silk Voiles	5.75	7.50	10.00
Messalines	4.50	5.75	7.50
Peau de Soie	5.75	8.50	12.50

WASH WAISTS

Open Front and Back	
White Crepes	\$3.75 to \$18.00
White Voiles	2.50 to 3.50
White Marquisesettes	3.75 to 50.00
White Lingerie	2.50 to 35.00
White Batiste	3.00 to 12.50
Handkerchief Linen	7.50 to 16.50
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Linen Waists	3.50 to 7.50

FANCY DRESS AND FRENCH NOVELTY BLOUSES

Black and Colored Chiffons, Charmeuse, Crepe de Chine, Satin Brocades, Laces, Nets, Hand-made Lingerie and Crepe, Irish Laces, etc. **\$5.75 to \$75.00**

For anything and everything in waists, send or come to us

Mail Orders filled promptly

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Ladies' Tailors and Furriers
17 West 45th Street, New York



Made to measure in French Terry cloth. Soft, light weight, yet warm and very stylish. Special, \$65.

This smart tailored suit will be made to your measure in 4 days. Our experience and workmanship assure perfect fit, graceful lines and styles becoming the individual.

Beautify and Soften Your Hands

while sleeping, resting, reading or motoring

Wear a pair of

The Juliet Medicated Chamois Gloves

and you will notice on removing them there is a marked change in your hands—softer and whiter.

Sun burn, wind burn, tan, roughness and redness, no matter what the cause, are removed, and the hands are whitened and softened without discomfort—effort—or massage.

The JULIET MEDICATED CHAMOIS GLOVE is made from the best grade of chamois, in all the sizes of the ordinary glove, with the additional medicated feature. With each pair of these wonder working gloves there is a jar of JULIET PASTE MEDICATION which you apply on the hands before putting on the gloves. The gloves are of such excellent quality that you can wear them when motoring, or shopping—and the paste will not come through.

Wear a pair of these gloves at any time where it will not be necessary to remove them until you return home, and inside of two weeks your hands will be as soft, white and beautiful as you could possibly desire. The medicinal properties of these medicated chamois gloves purge the pores of impurities, heal chapped and inflamed skin, soften and cleanse the cuticle around the nails, nourish the hollow spots.

Send us \$3.00 and your glove size, and we will forward to you, postpaid, a pair of wrist length, splendidly made, medicated, chamois gloves, with a jar of JULIET PASTE MEDICATION. Elbow length (16 button) mailed post-paid on receipt of \$4.00, including one jar of Juliet Paste Medication. Extra jars of Juliet Paste Medication \$1.00, postpaid.

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Sold by R. H. Macy & Co., N. Y., at Imported Perfumery Dept.

THE JULIET FACE WAX

Holds the skin and muscles in repose and prevents the formation of wrinkles. It strengthens the worn muscular tissues, rests the nerve fibres and allows the skin to grow firm and smooth. If worn while motoring the straining of the facial muscles is prevented. Being flesh color it is not observable under chiffon veiling.

Sent postpaid on receipt of \$1.00 or for sale at any of the above addresses



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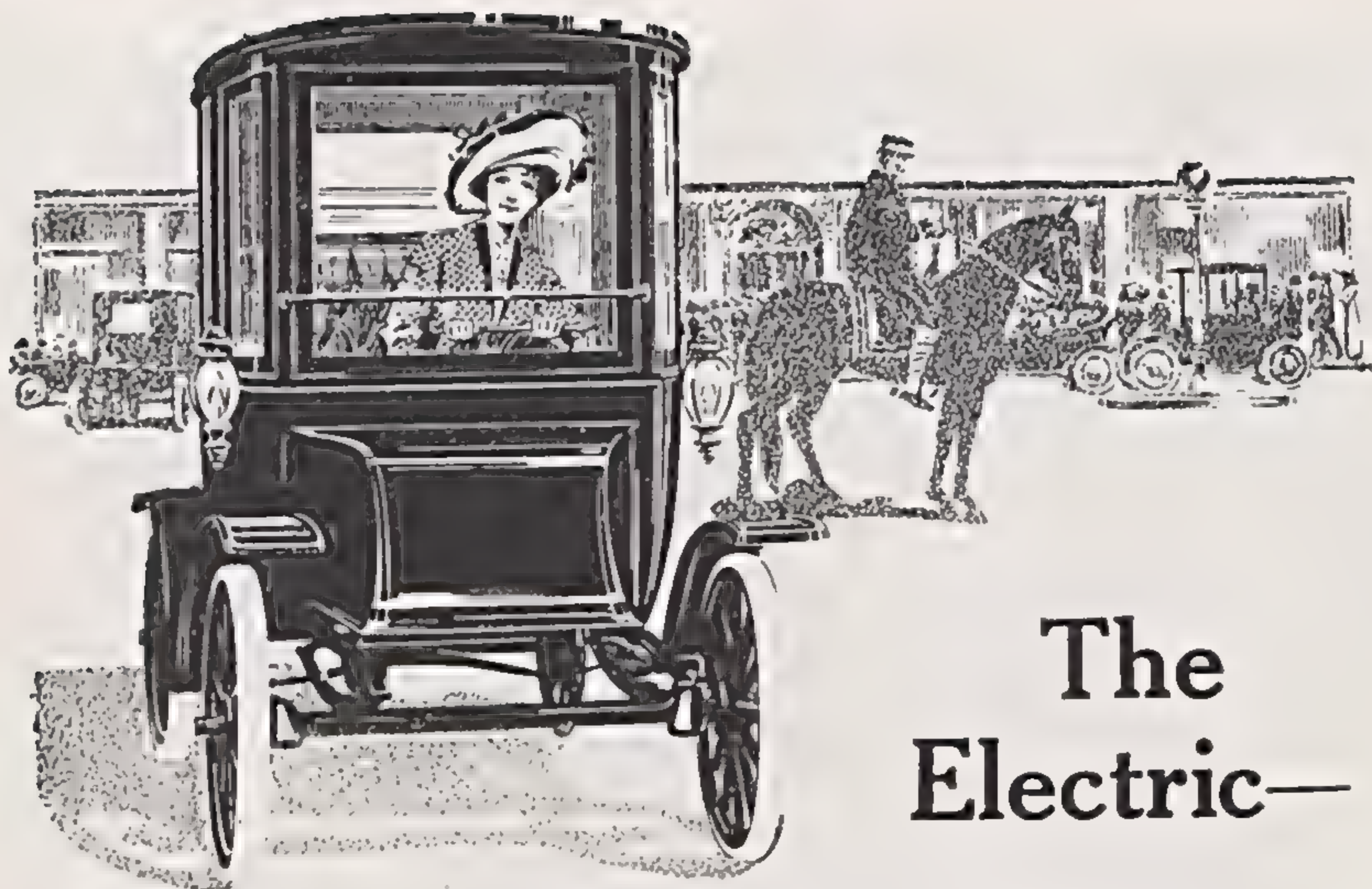
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*Moderate Price
Gowns to Order*

Telephone Connection



The Electric—

the simplest of motor cars

IN and out of congested city traffic goes milady in her Electric. Quickly and easily—with maximum safety—the Electric threads its way. Luxuriously comfortable within, quiet and dignified without, correct for every occasion—an Electric is the car desirable for a woman.

It is so easy to run an Electric—the simple control is so contrived that it is instinctive to do the right thing at the right moment. An Electric responds instantly to the will of its operator—just a slight pressure and you glide noiselessly away—fast or slow, as you wish.

At afternoon functions, in the shopping centres, at evening receptions or the theatre, the Electric is the woman's car pre-eminent. Its immaculate cleanliness makes it a fit equipage for the most daintily gowned woman. An Electric serves the woman of fashion better by far than any other type of motor car.

But besides its other advantages, the Electric is the motor car of greatest economy. Its purchase price is moderate—its maintenance cost is lowest. Whether or not you own other cars, you really ought to have an Electric.



Interesting literature about Electric Vehicles sent gladly. Write today

Before you buy any car
—consider the Electric

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BOSTON NEW YORK: 124 W. 42nd St. CHICAGO

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Crystallized Grape Fruit

A Delicious Confection Made of Finest Florida Grape Fruit and Sugar



A Gift
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A Splendid After Dinner Bitter Sweet

Carefully Prepared in Aluminum Utensils in the Clean Geneseo Jam Kitchen and attractively packed in 1 pound Japanned Boxes. For sale by all high class Specialty Grocers for 75 cents, or sent prepaid on receipt of 90 cents.

Write for circular of Other High Grade Specialties

MISS ELLEN NORTH : Geneseo, N. Y.

Winter Trip to Mediterranean

Including Algiers, Sicily, Greece, Dalmatia and Riviera. Small private party starting in November. Address THE MISSES PHILLIPS, 127 East 46th street, New York

FREE

Send 2c stamp to cover postage for liberal samples of Keeler's Superior Cold Cream. Cold Cream Soap and Face Powder, the finest preparations made for the skin and complexion; also a booklet, "The Secret of Beauty." C. E. KEELER CO., Dept K, Phila., Pa.

The BUSINESS INVASION of the CHAMPS ÉLYSÉES

Along the Aristocratic Drive Shopkeepers Now
Assemble Their Wares—Feminine Luxuries
From Scents to Motor Cars are Here Displayed

THE recent invasion of trade into the famous Avenue des Champs Élysées, the fashionable route of the afternoon drive to the Bois, is, to be sure, that of the "commerce de luxe," but it is none the less unwelcome. It has already greatly changed the aspect of this splendid thoroughfare, not long since an exclusively residential section.

The constantly increasing prosperity of Paris, caused by the enterprise of new firms and businesses of all kinds, together with the influx of foreign residents and visitors, has caused the old shopping quarter comprised in the Place Vendôme, the rue de la Paix, and the Place de l'Opéra, to become so congested that wider spaces have become necessary, and so an exodus from these old, crowded centers has begun in earnest.

The smart hotels on the avenue began the movement by setting forth the attractions of the five-o'clock tea when music in flower-decked salons was offered as an accompaniment to toasted muffins, cake, and tea. Then several automobile houses showed new cars behind the great plate glass windows of the first floors of apartment houses, and then, almost instantaneously, appeared jewelers, florists, confectioners, perfumers, then salesrooms for dogs of high degree, art galleries, and finally dressmaking houses. The owners of "hôtels particuliers," as private dwelling houses are called in Paris, have not scrupled to give old residents notice to quit in order to secure as tenants the business firms who are willing to pay any price for what they want. We hear that an offer of fifty thousand francs for a ground floor apartment is frequently made, and, in one case, eighty thousand francs was paid for an apartment including the entresol.

THE FIRST INTRUDERS

Under the firm name of "Morris," an American tailor of women's suits and dresses, daring to enter into rivalry with French houses on their own ground, has taken the first floor at number twenty-six. He intends to prove the superiority of the American tailor in making women's tailored garments. The question is, will the work produced here be of the same quality as that done in New York? He holds that while designing can be done as well in America as in Paris, results are easier achieved here on account of the greater facilities for procuring all the little finishing details which count for so much in a costume, and a greater variety of trimmings and materials. This is certainly true, as individual orders, even small ones, for an exclusive design may be readily carried out in Paris.

Réverdot is transferring his dressmaking establishment from the rue Vivienne to the avenue, and a little farther up what is at present a residential apartment, will soon be occupied by a great lace house. Guérin-Boutron's chocolates will be sold on another ground

floor apartment, and Guerlain, the perfumer, is on the point of transferring his business to one of the finest "hôtels particuliers" on the avenue.

An important move will be that of Callot Soeurs, who have bought a large block of four houses at the Rond-Point, which gives onto three other streets. As soon as the lease of the present tenants has expired, the elaborate work of renovation will begin.

Thus far the move most important to the feminine world is the inauguration of the new Maison Bulloz.

The beautiful mansion, on the best part of the avenue, recently occupied by Baron Edouard de Rothschild, has been taken by Monsieur Bulloz.

Several years ago when Monsieur Bulloz, who had been his pupil for years and later his colleague, was selected to succeed him, and for the last six years he has carried out the traditions of the grand old Louis XIV mansion of the Place Vendôme. Monsieur Bulloz's gifts of youth, simple manners, and a most prepossessing personality and appearance, allied to a real genius for achieving perfection of line in dress and a daring taste in color and design, qualities which have brought him personal fame, are certain to achieve success for him in his new venture. The fact that nearly all his staff, fore-women, tailors, vendeuses, and manikins, have followed him to his new house speaks volumes for his popularity with his employees.

THE HOUSE OF BULLOZ

The appearance of a fine old private dwelling which distinguishes this house, with its façade and French roof, will be carefully preserved. The great entrance door is reached by low steps which lead from a sheltered passage and opens into a large hall flanked on one side by rooms devoted to special branches of the sartorial art. A splendid staircase winds upward to the reception and exhibition rooms above. The first, a square, central room, is open to the second story, all the rooms of which give onto an overhanging balcony. The salons are decorated in gray and gold, and lighted by immense shaded chandeliers and long gray draperies by white net and heavy gray draperies. All this lightness and gaiety is a charming background for the manikins.

THE OPENING DAY

To judge by the throng which filled every corner of the rooms when they were first opened to the public, the notice of Monsieur Bulloz's opening day must have brought every foreign shopper in Paris. The rooms were so crowded that it was not possible for the vendeuses to follow the usual custom of standing near their customers, because the chairs were placed so close together, and finally the spaces near the door became so congested that the manikins were obliged to enter and go out by the same door.

(Continued on page 126)

"Everything Made on the Premises, Everything Made to Measure"

Lane Bryant

19 West 38th Street, near Fifth Avenue, New York

Largest Maker and Retailer of Dress and Negligee

OUR NEW BUILDING WILL BE THROWN OPEN IN OCTOBER WITH A
MAGNIFICENT SHOWING OF ADVANCE MODELS FOR AUTUMN AND WINTER

The assortment comprises everything in women's apparel. Styles selected abroad will be exhibited with our own designs on spacious floors that make shopping a pleasure, and offer equal opportunities for quick buying and for leisurely selection in our dressmaking department

**Waists, Suits, Skirts, Coats and Corsets in Large Variety
Have Been Added to Our Extensive Line of
Negligees and Simple Dresses**

Our prices are at least one-third lower than the average, as we manufacture everything under one roof, and sell direct to the wearer.

While prepared to serve many more customers than in the quarters we have outgrown, we cannot but thank the early patrons whose appreciation made this growth possible, and hope to welcome them at the opening. Our staff will be found courteous and helpful whether a purchase be made or no.

**Maternity Dresses, Coats, Suits, Waists, Negligees and
Bed Jackets, Tea Gowns, Lingerie and Corsets
Ready to Wear and Made to Measure**

PATRONS OUT OF TOWN WILL
FIND OUR MAIL ORDER DEPART-
MENT PROMPT AND EFFICIENT
IN EVERY RESPECT.



A HANDSOME, ILLUSTRATED
CATALOG WILL BE SENT POST-
PAID UPON REQUEST TO
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M. COWEN COMPANY
INC.
IMPORTERS
*Ladies' Tailors, Furriers and
Habit Makers*
7 West 38th Street, New York

COWEN'S Combination RIDING HABIT

for riding, motoring and out-
door sports all in one garment.

In presenting this exceptional
garment to discriminating
women we offer the same smart-
ness and individuality which
characterize all Cowen costumes.

Our Combination Habits as well
as other of our patented and
ordinary habits and street ap-
parel may be had made to order
or ready made at popular prices.

**Ready made Habits - \$30 up
Made to order Habits - \$65 up**

Samples, sketches and self-meas-
urement blanks sent upon re-
quest.



Fox-Stiefel & Co. Motor Apparel

FALL AND WINTER 1912-1913

**First Style Exposition
Motor Hats & Bonnets**

Imported Novelties and Our Own Creations
ELABORATE SHOWING

FUR and FUR LINED COATS

**Motor Coats
FOR MEN AND WOMEN
RAIN COATS**

Department of
**CHAUFFEUR EQUIPMENT
SUITS and OVERCOATS**

ready for service and to order
Send for illustrated catalog

Sole Agents for ALFRED DUNHILL MOTORITIES, London

FIFTH AVE & 34TH ST.
OPPOSITE THE WALDORF ASTORIA



Large set in Natural Blue Fox,
trimmed with heads, tails and paws

Revillon Frères

FOUNDED 1723

Furs

GRACEFUL sets in Silver, White, Blue or Cross Fox in natural animal effects. Shawls and muffs in softest qualities of Broadtail, Ermine, Mole and Seal. New models in long coats for street, evening and motoring.

19 West 34th St., New York
PARIS LONDON

WHAT *the* GARDEN NEEDS AT THIS SEASON

IT is best when the soil of the garden begins to lose its fertility to give it purely mechanical treatment in the autumn and follow this by fertilizing it in the spring. The autumn treatment consists of what is known as either "ridging" or "trenching" the soil.

Ridging consists in throwing the soil up into hills or ridges early in the fall, and at the first sign of frost throwing these aside into other ridges, thus thoroughly mixing and aerating the soil. The ridges should be allowed to remain unraked through the winter. Trenching means to begin at one end of the garden and turn the soil over to the right; where the first shovelful of soil came out, the next one is thrown in. The result is the same as in ridging, but this is considered a more thorough method of aerating. Stable manure may be put over the top of the ridges in the fall, and dug in next spring.

FEEDING THE TREES

Trees require feeding in order to attain their fullest development. The treatment is best given in the autumn. As soon as the leaves begin to fall, they should be given a deep mulching of manure. The essence of fertility will leach out in the winter, and be available as soon as growth starts in the spring, whereas if put on in the spring, it is not only unsightly, but cannot be at once utilized by the trees. In the spring commercial fertilizers containing potash and phosphate should be applied as a top-dressing before the growth starts. A prepared fertilizer for this purpose can be obtained from any seedman or plantman.

POTTING PLANTS FOR WINTER

It is well to keep in mind when potting plants for the winter that those of many fine, fibrous roots will live longest, as it is these fine roots which feed the plants. If they are broken off the plant has to replace them before it can continue its growth. This is what is meant by "checking" plants. To assure healthy growth, the plants must be well soaked about the roots before planted. The pots should be soaked in water for twenty-four hours before using. If a plant is put in a dry pot, the pottery will absorb all the moisture from the soil, and kill many of the fibrous roots. A six-inch pot will absorb as much as a pint of water.

Such plants as the rubber-plant, ferns, croton, begonia, and others of this type should receive a treatment with lime-water before they are taken indoors for the winter. There are many ways in which the eggs and cocoons of noxious insect germs can obtain access to the leaves or roots when they have been on the porches or out in the garden during the summer. These are sure to develop during the winter and cause trouble. Each plant, therefore, should be examined for aphids (plant lice), and if any are found the plant must be sprayed with strong soap-suds made from white soap, and the soil soaked with lime-water made by dissolving five pounds of quick-lime in two gallons of water. When the lime is slaked, it should remain untouched for forty-eight hours, or until the sediment has all settled at the bottom. The clear solution from the top is used to soak the soil. This will kill all insects, and at



the same time correct the acidity detrimental to the growth of the plants.

EMPTY FLOWER BEDS

There are few things so ghastly as the average flower-bed when the flowers have been killed by the frost. There is really no necessity for this and

the practice of good gardening methods requires that all rubbish be removed from the beds in the fall. This treatment kills insects and diseases and prepares the garden for the fall digging.

Soil that is merely dug up in the spring, of the year, used during the summer, and allowed to lie as the frost finds it, loses half its opportunities for fertility. The beds should be dug as soon as the first frost kills the foliage and be allowed to lie in ridges for a month, when they should be roughly raked, given a dusting of lime to correct any acidity in the soil, a good covering with bone-meal raked in finely, and lastly should be properly graded to carry off the surface water which prevents winter erosion. In the spring the soil will be in fine shape, and filled with plant-food.

LONG GRASS OVER THE WINTER

As soon as the first frosts come, the bar of the lawn mower should be raised so as to leave the grass three inches high and it should be kept at this height the remainder of the season. There are nuts on each side of the mower for this purpose, and a turn with a wrench will raise the bar. It is not good for the grass to go into winter cut as short as we keep it in mid-summer, when our desire is to have it "velvety." Grass cut three inches from the crown, which has received a top-dressing of manure, or a feeding of Canadian, unleached hard-wood ashes will rarely freeze out unless ice forms on it, but this will not happen if there is proper drainage.

FALL PLANTING OF SHRUBS

There is a great deal of misinformation abroad as to the possibility and value of fall planting of shrubs. There are many shrubs which can best be planted in the fall, but it must be no advantage in it. To get the best results it should be early enough for the shrubs to become well established and produce roots before freezing time. By a heavy mulching of manure, which prevents hard freezing, it is possible to ward off this stoppage of root growth until December. The manure should extend two feet beyond the spread of the branches of the shrubs. It may be left on all winter and removed early in the spring.

PLANT THESE FLOWERS IN THE FALL

There are some hardy flowers which can make root growth before freezing and so may be safely planted at this time of year, but there are a number which should not be set out until spring, as their root-growth naturally stops at the end of the season and cannot be started again until spring. Putting them out in the fall simply means cold storage for the winter. They are better inside.

The common hardy flowers which should be planted in the fall are: Hardy phlox, large-flowering clematis, fox-glove, larkspur, dianthus, cosmos, arabis, hollyhock, aconite, achillea, anemone japonica, and aquilegia. They may be set out any time after the first of September, and if covered with a thick

(Continued on page 120)



Smart Walking Suit
of Coarse Woolen Diagonal
with waist coat of striped silk

Bergdorf & Goodman Co.

32 West 32nd Street

New York

Tailors
Dressmakers
Furriers

Madison Square 4240

Elizabeth Arden

Venetian Preparations Facial Treatments



Elizabeth Arden Announces Several New and Important Toilet Preparations

Miss Arden has returned from Paris, bringing with her many new and valuable toilet preparations which have never been introduced till now in this country, and which will be obtainable at her Salon exclusively. Miss Arden cordially invites you to test their merits with confidence that the results will justify every claim made for them.

The Narragansett Season Most Successful

Many enthusiastic friends and patrons were gained at the Arden Salon at Narragansett this summer, and Miss Arden trusts to enjoy a continuance of their valuable patronage throughout the coming seasons. An increase in the attendants and an enlargement of the equipment in the New York Salon has taken place, and arrangements to receive ladies for treatment during the Fall and Winter have been completed.

If you cannot call at the Salon, send a cheque by mail for any of the preparations here mentioned. The order will be promptly filled.

VENETIAN LILLE LOTION whitens the skin, keeping it smooth and free from blemish: in pink, cream and white. Bottle, \$1.00, \$2.00.

VENETIAN SKIN-TONIC renders the skin clear and firm, invigorates relaxed tissues, offsets climatic effects. Bottle, 75c, \$1.50, \$3.00.

VENETIAN CLEANSING CREAM, when used after riding, driving or motoring, will thoroughly cleanse the skin. Jar, 50c, \$1.00, \$2.00.

VENETIAN PORE CREAM reduces enlarged pores, removes blackheads, refines the skin texture. Jar, \$1.00. 5c additional by mail.

"The Quest of the Beautiful" will interest you. Write for a copy. No charge.

509 Fifth Avenue Between 42nd and 43rd Sts. New York
Phone 6397 Bryant



The Charm of Woman

is enchanted by the
perfume of most
alluring character.

Cœur de Jeannette

(HEART OF JEANNETTE)

The only true embodiment of the
Glory of the Garden
created by the first
perfumer of France,

HOUBIGANT
PARIS

Adds to a charming personality
that elusive fragrance needed to
make it most distinctive. Two-
ounce bottle, all dealers, \$3.15.

Sample of Cœur de Jeannette for
20c—actual cost, postage, etc.

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Sole Agents in the United States

La Resistista

CORSETS

CORSET COMFORT

Style and Beauty

LA RESISTA Corsets are luxuriously comfortable because they are fitted with the flexible

SPIRABONE

This wonderful flexible stay instantly responds to every movement of the body. It won't rust, break or turn on edge.

There's a Chic Style in every LA RESISTA, that is distinctive.

They give the inimitable, easy grace of unrestricted motion because of their **UNRIVALED FLEXIBILITY**, due to skillful designing, the softness and fineness of the materials, and **SPIRABONE**. THE NEW FALL MODELS have many Special and Distinctive features found only in the LA RESISTA



This is the Famous Spirabone



Note the interlocking weave—the patented feature which belongs exclusively to SPIRABONE. This weave is so nicely fashioned that it always retains the shapely lines of the corset.

Don't accept imitations. SPIRABONE is patented and you can only get it in our corsets.

Some LA RESISTA Fall Styles

Style No. 900	New triangular gored model—Meets fashion's latest demands.....	\$5
Style No. 911	New extension back model—Gives slender figure lines.....	\$8
Style No. 987	Our newest exponent of figure building	\$12
	Other models, \$3 to \$25 a pair	

For sale at all good stores, or at our Exclusive Retail Warerooms, where Expert Designers will fit you perfectly.

SEND FOR ILLUSTRATED BOOKLET.

We Want Agents in cities and towns where we are not now represented. Write for our attractive proposition.

LA RESISTA CORSET CO.

11 West 34th Street Opp. Waldorf-Astoria New York

VOGUE POINTS from PARIS

BROCADES have replaced embroideries. Ball trimming and Irish lace are conspicuous by their absence. Frenchwomen are not wearing earrings.

THE skirts shown by Martial et Armand are wider than those shown by other couturiers.

THE waist-line of the dress may be placed just below the bust, at the normal waist, or on the hips.

FRILLS of white Florentine silk, laid in pin-width plaits, are very smart with dark colored frocks, and have replaced the frills of tulle which were so popular during the summer months.

THE low cut of the corsage, and the extremely thin materials used in its construction are responsible for the coat which closes tightly across the chest, and is finished at the neck with a standing collar of fur.

VERY few houses show separate blouses with street suits. The upper part of the corsage is usually of white chiffon, and the lower part matches the skirt. Chéruit alone is showing some separate blouses, which are very smart, and always developed in white.

LONG sleeves are worn. When made of chiffon they are usually shirred into cuffs. When made of brocade, of satin, or of velvet, they are very tight and shapely, and frequently bordered with fur. Some sleeves show fullness above the elbow in the shape of shirred or plaited puffs.

BREITCHWANZ, chinchilla, ermine, mole-skin, opossum, marten, *petit gris*, skunk, sable and pointed fox are modish furs. Handsome mantles are made of ermine, always without tails. "Petit gris" is gray squirrel, very silky and of a prettier color than the American gray squirrel. Worth is using otter.

THE train which hangs from the waist-line or the shoulder and has square ends is smarter and far more artistic than the skirt train, which is cut to a narrow point and flops from side to side in a nervous, spasmodic way.

MODISH brocades are in two colors only. A combination which is very much liked for street wear is black velvet on a ground of Japanese blue silk. For formal wear old-red brocaded in gray velvet is lovely. Dull grays or yellows brocaded in gold or silver, and trimmed with fur, have great cachet. All shades of yellow, such as canary, lemon, sulphur, and amber, are popular for evening gowns. Pale pink and baby blue are conspicuous by their absence. Oriental colors are preferred.

WORTH and Chéruit use heavy, black silk hercules braid two or three inches wide on street costumes. A general tendency towards modifications of the Russian blouse is noticeable, and on these suits the wide braid trimming is used; it runs from the shoulder down the side to the bottom of the knee-length tunic skirt, belts in the slightly bloused waist and finishes the long sleeves at the wrist.

INSTEAD of braid, Francis is using a heavy silk grosgrain belting as trimming. It is in variegated colors; is about two inches wide and woven in pastel shades of blue, rose and green.

NARROW belts of cloth with small round buckles of tortoise shell or smoked mother-of-pearl are used on Worth's cloth suits. These belts sometimes encircle the slightly raised waist of the skirted coats, or they may start from either side of the semi-fitted backs and fasten just to one side of the front, holding in the slight fullness.

OTHER Worth coats are belted with wide crush girdles of changeable taffeta or plaid ribbons with long ends knotted loosely at one side and finished by a nine-inch-wide silk fringe, self tone or changeable. His skirts are high at the waist, plain back and front and gathered at the sides. At the feet they are excessively narrow.

AS always, Worth favors black velvet for reception and street gowns and plain satin in all colors for evening toilettes; the trains of the latter are covered with draperies of chiffon, which hang loose from the waist-line and are caught at the tip end of the square cut train. Old-time crush roses of black or pink edge many of the plaited chiffon panels of the evening skirts, or outline the overdrapes of velvet and brocade.

NET and chiffon sashes weighted with heavy tassels of pearl, jet or strass figure conspicuously on evening gowns; they hang from one or from both sides of the crush girdle in the back.

TRIANGULAR shaped pieces of net and chiffon, outlined with strass, and ornamented with tassels, form the airy nothings that on evening gowns are called by courtesy, sleeves.

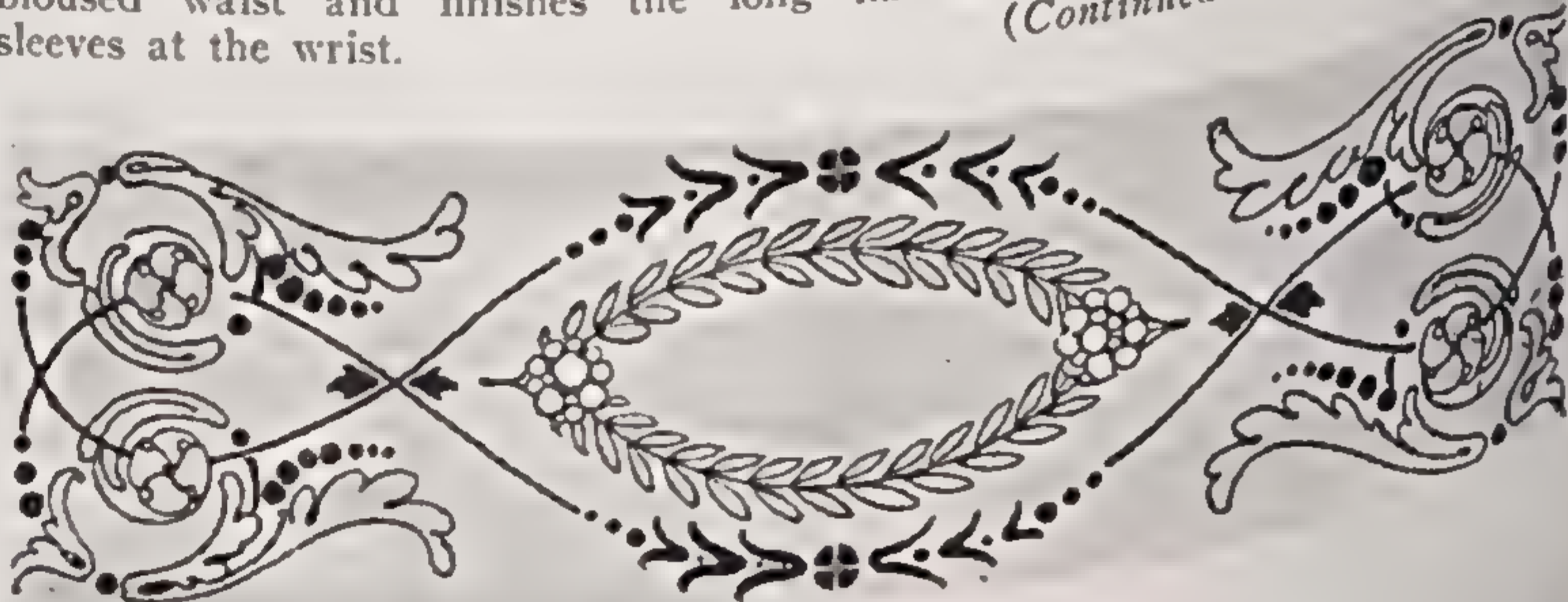
WORTH'S trains are cut square, hang loose from the waist in detached panels, or in full box plaits, and are caught with long stitches at the bottom of the skirt.

ELABORATE buttons of rhinestones or pearls trim the reception gowns of moire and velvet, and large crystal buttons of dark blue or red are seen on many of the cloth suits.

THE Chéruit jackets are made with cutaway skirts rippling into fullness at either side of the straight panel backs. The sleeves are long, are inserted into the armhole with fullness and are finished at the hand by a tight, turn-back cuff of satin or a two-inch band of fur.

MANY of Béchoff-David's tailor suits show plain, straight skirts with habit backs and Empire waists, in a length just clearing the ground and flaring slightly from the knee down, thus giving considerable more fullness at the feet than in the past season. Other skirts are, in accordance with the prevailing style, slightly draped at the side, and some even in the heaviest velours de laine are finished at the high waist by a double ruffle of the cloth, which rises all of an inch and a half above a narrow belt of ribbon.

(Continued on page 120)



Sunburn and Tan Removed by Special Treatment

The skin of the face, neck, arms and shoulders, if allowed to become reddened and browned by the sun during summer, will present a mottled and discolored appearance throughout the Fall and Winter if not properly treated. A special treatment devised by Mrs. Thomas has been found to remove the unattractive discolorations in a remarkably short time in cases where other methods previously used had failed altogether to bring relief. A short course of this treatment is given at the Salon at a moderate charge, or Mrs. Thomas will send implicit instructions for treatment at home with the aid of her preparations. For prices, etc., address Dept. 1-L.



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Hulda Thomas' famous LASHGROW (for use at home) has proved the most successful innovation of its kind ever presented. It fills an actual need which has never been met before, for it is today positively the only treatment which grows full, luxuriant lashes and shapely brows, harmlessly and quickly, making the whole face more beautiful. To those who purchase the LASHGROW at the regular price (\$5.00) during the Opening Week, Mrs. Thomas will present the

Mascarillo Treatment, Free

The Mascarillo Treatment consists of a harmless preparation which darkens the lashes and brows, making them doubly effective. Address Dept. 1-L.

Hulda Thomas announces her Annual Fall Opening Week, Oct. 7th to 12th, at which time she will be glad to personally receive callers at her Salon, 11 West 38th Street, New York, and demonstrate her various original methods of creating true personal beauty. Special prices for preparations will prevail during the week and visitors will be presented with dainty souvenirs. :: :: :: :: Vogue readers are cordially invited.

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This apparatus, a most ingenious invention, consists of a harness that fits the body perfectly, and in exercise develops each muscle harmoniously, forcing fat into circulation, and making the figure strong, lithe and supple. It is so arranged that those parts of the form which should be kept well in restraint are reduced to a minimum, while undeveloped parts are given an opportunity to develop to normal proportions, and the whole system is strengthened and made more healthful. The "Human Mould" insures a good figure, shapely arms and limbs, a fresh complexion and a graceful carriage, without the use of drugs, presses, or the "reducing corset" which confines and compresses. Demonstrated at the Salon. Write for full description to Dept. 1-L.

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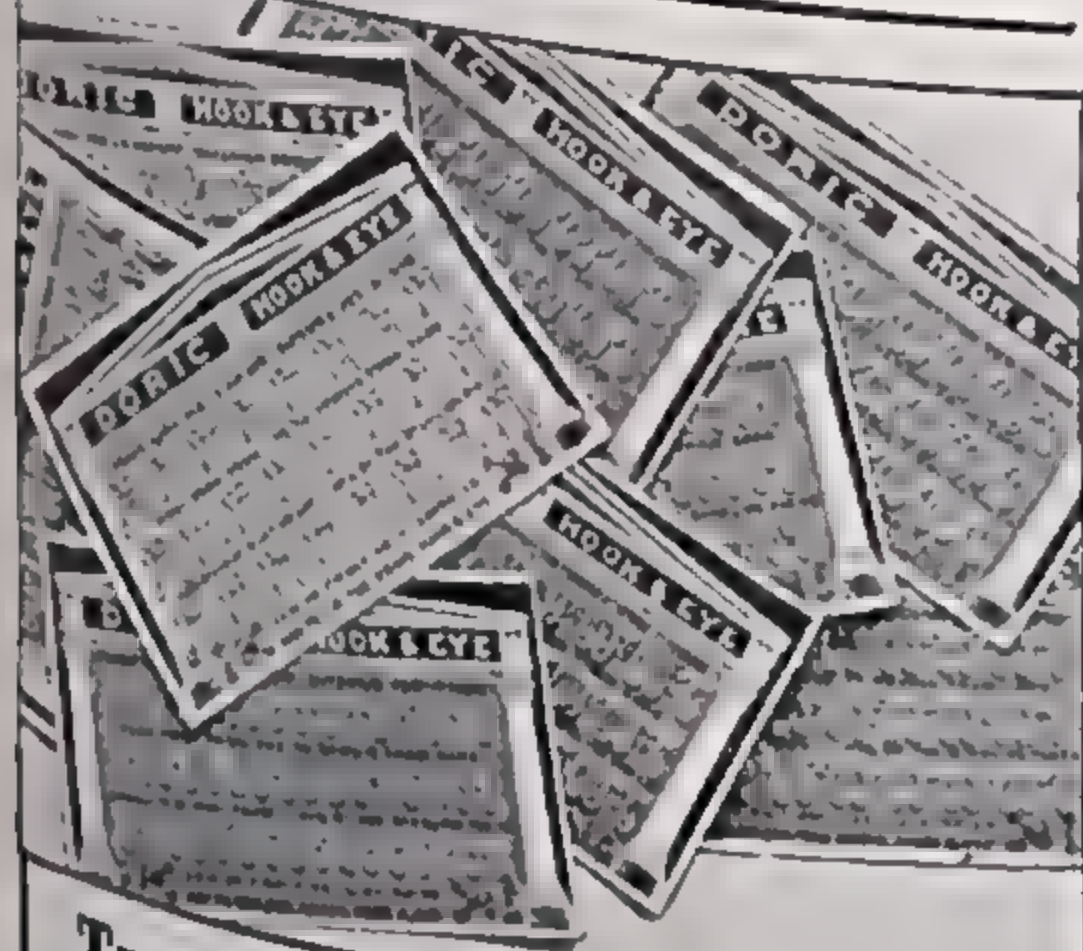
are symbols of culture and refinement. If your hands are scrawny, spotted, bony or yellow, Hulda Thomas' MASSAGE CREAM for the HANDS will restore the full contour, making them creamy and white. \$1.00 Tube.

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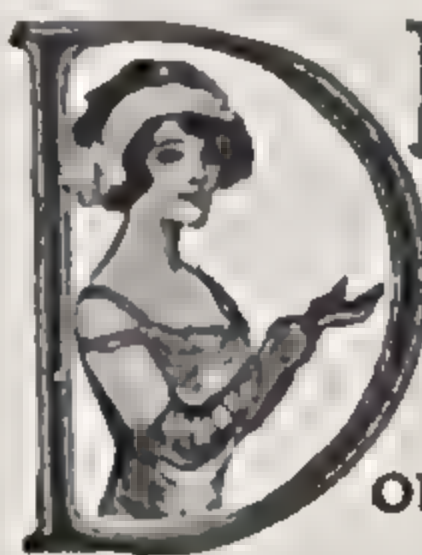
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VOGUE POINTS from PARIS

(Continued from page 118)

JACKETS are chiefly knee-length cut-aways, though many smart models hang in perfectly straight lines from the shoulder to about four inches below the hips, both back and front. Several odd models at the openings showed draped fronts and bloused backs. In these the blouses dropped considerably below the waist-line.

THE collars of the jackets are of two different types—high, standing, turn-over collars of fur or velvet, cut in broad, pointed ends which extend out quite to the shoulder, or de Medici ruffs with slightly décolleté fronts filled in by yokes and high, standing, inner collars of net.

SLEEVES of jackets are long and comparatively tight, though in some a slight fullness from below the elbow allows the sleeve to extend in a flaring cuff over the hand from beneath a narrow cloth or leather band fastened snugly at the wrist with a buckle.

MANY Béchoff-David dress sleeves are still made with a combination of two materials. The lower part is of lace or chiffon, which is fulled into a long shoulder of cloth or silk, and gathered to the hand by a narrow band below which hangs a frill of the net. Others, made in this same combination of net and cloth, are long and fitted tightly to the arm. The lace under portion runs up in a deep point above the elbow over the cloth part of the sleeve. As a rule this type of sleeve is developed in a dark cloth with some bright colored fantasy of printed velvet, brocaded chiffon, or lace.

BEAR, brown and black pointed fox, white fox and mole-skin are the furs Béchoff-David most affects, though his models made of the skins of chipmunks are most effective and original. Two contrasting furs are still used for stoles and neck-pieces. In most of these

he shows a preference for the long-haired skins.

A STUNNING neck-piece and muff set of brown bear was made with high, standing collar of the fur, from which, on each side, hung small, square tabs of fur. These were finished with a head and three fluffy tails. The muff, with loose flaps of the fur pointed in the middle, was trimmed at the ends with wide taffeta ribbon tied in large, flat loops, light brown on one side, and white on the other. The edges were finished with black. Fur pates about four inches long and two inches wide with square cut ends finishing with claws of gunmetal, silver, or horn, are used as fasteners on many of Béchoff-David's long coats of fur and cloth.

FUR cuffs are also seen on many of the Chéruit house dresses, which have long tight sleeves of silk or chiffon trimmed at the wrist by a two-inch band of fox, skunk, or other long-haired fur.

TINY, tiny bands or pipings of ermine are used most advantageously as a finish for the deep, loose hanging collar, or as outline for the front of yoke, vest, or cuff.

BEAVER, chinchilla, and breitschwanz are Chéruit's favorite furs for long coats, though they have also some stunning models in unspotted ermine and sable. Persian lamb is used as trimmings for blue serge and white satin cloth suits. A striking white satin evening wrap is trimmed with wide bands of black monkey skin.

MANY evening wraps in fur of broadcade were in the form of draped capes without the shadow of a sleeve, and almost without exception each had a deep collar, round, square, or oddly shaped, hanging loose from the shoulders to below the line of the waist in the back.

WHAT THE GARDEN NEEDS AT THIS SEASON

(Continued from page 116)

mulching of manure, the roots will continue to grow until early winter.

THE HOLLYHOCK BORDERS

As soon as the frost kills the flowers, the hollyhock borders should be gone over and the stalks cut off close to the ground, as it is most injurious to allow the dead stalks to stand during the winter. Failure to do this often causes trouble in raising this beautiful, stately flower. The stiff, strong stalks sway in the wind, loosen the roots, and sometimes split the crowns. After the stalks are cut the bed should be covered with mulching for the winter.

WINTERING THE ROSES

Roses do best when their winter covering protects them from the snow and ice, but leaves them exposed to the cold, for no hardy rose worthy of the name will take harm from any temperature which is likely to be experienced in this country. It is being subjected to hard, driving gales that kills them in the northwest, and the melting and re-freezing of snow which forms a coating on them that kills them in the east.

The best covering for them is the so-called "water-proof" building paper, put on loosely, and tied to a stake which should be driven alongside the rose. It should be turned over at the top to shed water, but must not be air-tight as ven-

tilation is necessary. A thorough mulching of manure or other rubbish around the roots is essential, but it must not come over the bottom of the paper as that interferes with the ventilation. Roses that are hardy when so protected will stand a temperature 50 degrees below zero, if planted in well-drained soil.

WINTER CARE OF GOLD FISH

Those who have gold fish in ponds or fountain basins can keep them outdoors all winter in any climate in which they can prevent the water freezing to the bottom. If the depth of the pond or basin is greater than that to which the ice usually freezes in a certain latitude, it is safe to leave them outside; in fact, it is better for them to be outside than in an artificial aquarium. It is a mistake to suppose that gold fish are exotics; they are at home in a climate, North China and Japan for instance, where there is a great deal of very severe weather.

If they are to be left outside, a stick should be fastened upright in the pond to keep a hole through the ice. Gold fish kept outdoors all the year round will breed and multiply fast, but when kept indoors in winter they are subject to several fungous diseases for which there is no cure. Any thus affected should be at once removed from the aquarium.



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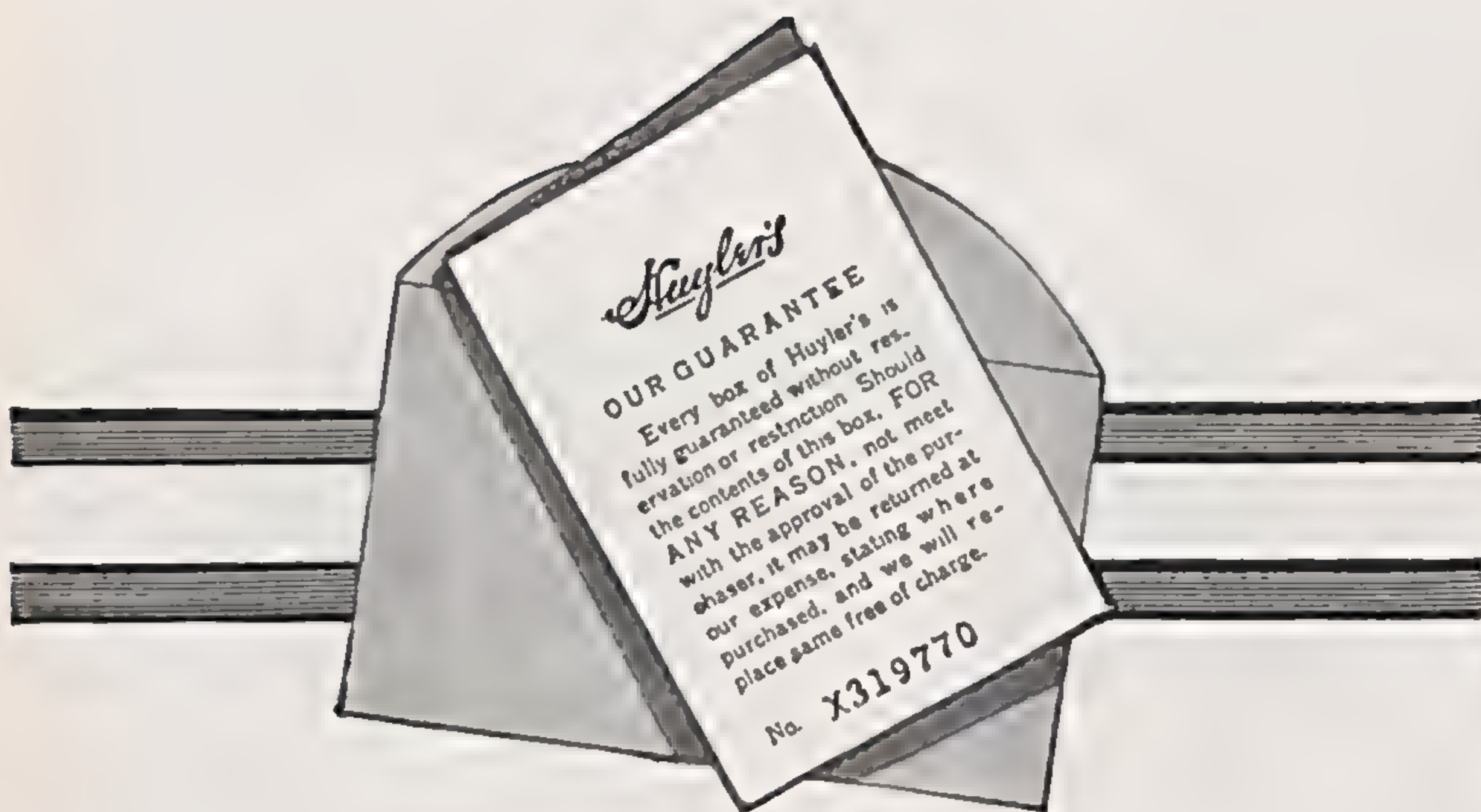
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MISS LÖHR of LONDON WEDS

How the Original "Mind-the-Paint Girl" was Gowned for Her Wedding

ONE of London's most popular young actresses, Miss Marie Löhr, was married in August to Mr. Antony Prinsep, son of the late Mr. Val Prinsep. The old gray church which used to stand in green by-ways and still bears the rustic title of St. Martin's-in-the-Fields although bricks and mortar have replaced trees, and blossoms can only be bought from the flower women, has been recently chosen by two charming actress brides for their weddings—first Miss Viola Tree and now Miss Löhr.

THE GOWN OF GOWNS

Miss Löhr has always been noted for the charming simplicity of her gowns, and when choosing the so important wedding dress she did not belie her reputation. The robe sketched on this page was made of ivory-tinted satin, wonderfully soft, with a deeper bloom on the surface. The skirt was made without decoration save the lifted drapery on the left side, which disclosed a petticoat of chiffon and lace. At the knee, above the drapery, was a flatly stitched appliqué of orange blossoms. Over the long, square train was hung ivory chiffon covered with exquisite antique Malines lace.

The bodice of the dress was made entirely of the Malines lace with a very wide belt of satin into which was tucked, at the right side, a little market nosegay of orange blossoms. A narrow coronet of orange blossoms was covered by the fine tulle veil which reached to the hem of the dress.

THE WEDDING CORTÈGE

The pretty bride, holding in the bend of her arm a sheaf of lilies-of-the-valley, passed up the aisle between pews decorated with rambler roses and followed by a trio of charming bridesmaids. They were Miss Kitty Bishop, Miss Winnie Maudesley, and Miss Edna Arnold, all of whom wore gowns of white chiffon veiled in the palest pink chiffon with



Miss Löhr's fondness for simplicity in clothes was no less apparent in her wedding gown

pale pink sashes and large, pink picture hats. Each bridesmaid carried a bouquet of roses, but each bouquet was of a different color—yellow, pink, and crimson. A pretty incident occurred just before the bride entered the church. Mrs. Kendal, one of England's well-known actresses of the older school, stepped into the aisle and laid on the floor before the altar a cushion of white satin embroidered in gold, which she had worked herself, and on which the bride later knelt.

OF SARTORIAL INTEREST

Among many of the smartest guests there was a noticeable tendency toward picture gowns cut with a V-shaped neck, back and front. In some cases the opening was veiled with fine lace, but in others the style was decidedly décolleté.

One very lovely gown in apple blossom pink brocade had a V-shaped opening that reached to the waist at the back, but was filled in with creamy lace. The front was cut away only very slightly.

The wedding gown, trousseau, and bridesmaids' dresses were made by Paquin of London.

ANSWERS TO CORRESPONDENTS

VOGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipments, entertaining and purchasing, by complying with the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in VOGUE at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

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(B) The writer's full name and address must accompany all questions asked by VOGUE.

TO F. L. B.

KINDLY advise me as to what colors are suited to my type—light brown hair of an auburn tint, fair complexion, good color, medium height, and slight build.

Ans.—It is very difficult to name the colors that are becoming to a person with light brown hair of an auburn tint, because there are so many shades of this color. In order to ascertain the shades best suited to you, an excellent plan is to drape different colored materials around your shoulders, close to your face, in real or artificial light, according to the time and occasion for which the costumes are intended. Black and white, of course, are always good for your type, as well as certain shades of gray, green, and brown.

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WRAP: of Blue Brocaded Velvet, embroidered in gold, trimmed with taupe, fox, draped pannier.

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SEND us the color scheme for your wedding, the number of guests expected at the reception and the size of the bridal party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas.

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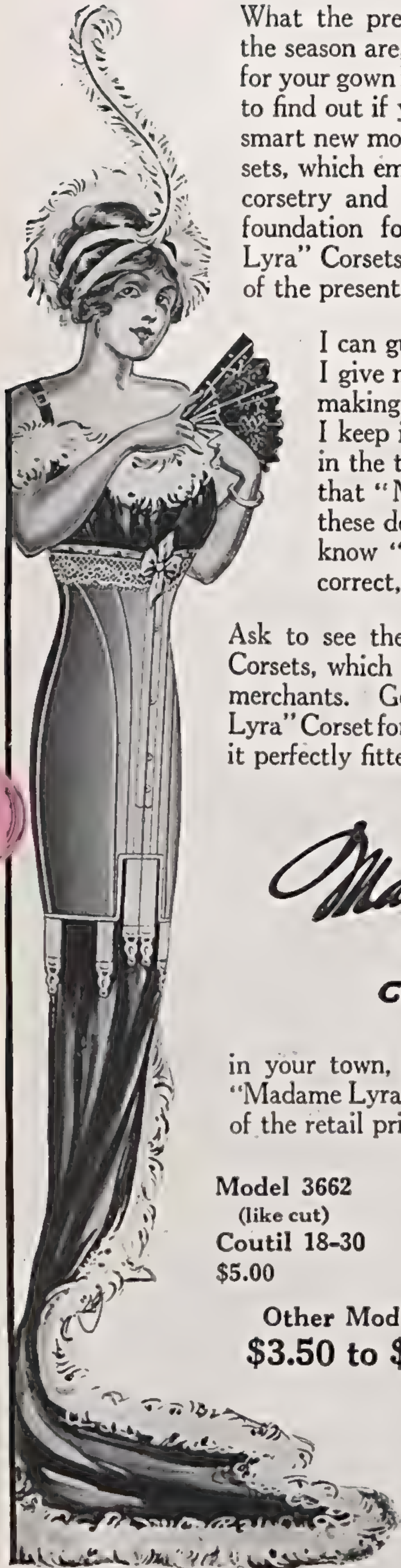
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THE ENGLISH OPEN SEASON

Game-Feather Tweeds, Heather-Toned Homespun and Shower-Proof Silks Are Among the Novelties Offered the Englishwoman Who Goes A-Shooting

THE autumn shooting is such an established function in England that at this season of the year the shops seem to cater primarily to the needs of the sports world and his wife.

This autumn the cheeriness of homespun is more pronounced than usual. One of the most exclusive firms in London, which specializes in sporting "kits," shows a new material that has been woven especially for shooting costumes. It is a homespun tweed, and into its weaving has been laced the tints of game birds' plumage. But game-feather tweeds need not be used only for shooting; they look equally well against the green of the links, for motoring, and for roughing it generally.

GAME-FEATHER TWEEDS

One smart design in a shooting costume had, instead of the skirt paneled back and front which has been in favor for some time, a plainly cut width for back and front and a panel at each side. This gives the effect of straight lines and an ultra-narrow skirt, yet when a free stride is necessary there is no hampering of the limbs, for unseen widths, ordinarily hidden by the panels, come to light.

The latest sports skirts are cut with corselets, which will be more popular than ever in London both for town and country costumes. This corselet must be low and fit trimly to the figure. It is raised only a couple of inches above the waist-line. One of the most important features in a workmanlike shooting, golfing, walking, motoring, or hockey costume is the long line of the blouse from neck to waist, and this a deep corselet would frustrate.

The coat to match the game-feather tweed skirt is made with a panel back and front; the two panels are connected by a neat tweed strap fastened with a leather buckle. The whole success of this coat depends on the cut, which, in the suits made by the firm which originated this tweed, was perfection. The price was only 10 guineas.

FOR THE CRACK SHOT

So much for the girl who follows the guns and yet takes no active part in the shooting, but there are many Englishwomen to-day who are crack shots, and for them this same firm is showing an essentially practical shooting costume in game-feather tweeds.

The skirt is absolutely plain, and cut with the straight line of the moment, with just sufficient width for freedom of motion. The Norfolk coat has an expanding plait in the back, so that there are no wrinkles when the arms are raised to sight the gun. There are two large buttoned pockets for cartridges and neat suede gun pads

on each shoulder. Coat and skirt are lined with a silk that is non-splitting and weatherproof. These costumes are priced most reasonably at 10½ guineas.

SPORTS HATS AND BONNETS

The latest tweed sports hats are particularly light and soft, and fit well down on the head to show only a line of hair. The only trimmings of these hats are little mounts of feathers in the most gorgeous colors. No aniline dyes have been used to paint the plumage of the mounts, for they are taken directly from the Eastern birds. Because they are natural, the worst drenching will only make them look a little bedraggled, and as soon as they are dry, they will freshen up as good as new. The hats are priced from 1 guinea to 31s. 6d., according to the size of the hat and the nature of the mount.

Weather-proof motor bonnets and scarfs are made this year of a silk with the pretty sounding title of "Hazel." This silk is not shot, but softly shaded from one exquisite color to another. A warm rose fades through all the tints of ashes of rose until it melts into the palest of lilac which sweeps up into a rich purple. One exquisite little bonnet in mauve blending with pheasant brown tints had a peak trimmed with grebe (the silvery white down of a water bird called the grebe), that could be turned down over the face or rolled back when the sun shone. Scarfs colored to match are made to wear with each of these bonnets. The price of the scarf is 35s. 6d., and of the bonnet, 3 guineas.

THE SUIT ILLUSTRATED

Another well-known sporting house is showing plenty of novelties this season. They are making a specialty of the most glowing tweeds in nature's own tones.

The suit sketched on this page shows the preference for the waist-line where the waist-line ought to be—at least in outing clothes. The skirt is particularly neat and presents a practical arrangement of the front panel, which is loose half way up and can be buttoned or unbuttoned according to the amount of freedom desired.

The coat is made in the new semi-Norfolk design in which the box-plaits are eliminated. However, the neat back has a full length, inverted plait. There are four pockets fastened with leather buttons, and plaited to allow of expansion. The price of these suits in tweed or rough homespun is 8½ guineas. Fawn and green striped tweeds in lighter weaves but made in much the same style and for the same price are suitable for golfing. The heavier type is for shooting. A trim, semi-sports suit has been

(Continued on page 126)



A loose Norfolk jacket with capacious pockets and an adaptable buttoned skirt attains the sportswoman's ideal of a shooting costume



Mrs. Opeland

The Cambridge Building
334 5th Ave., New York City

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distinctive
Gowns
for
distinctive
women

*Estimates furnished
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It contains the information gathered through three score years of experience in furs. Tells you how, when buying furs, to get the utmost for your money, how to choose the models most becoming to you. Shows the latest approved styles, a variety so large that any woman can select furs to suit her individuality and pocket-book. Contains the illustrations from actual photographs in natural colors, complete description, prices, trade names and corresponding plain English names of all furs, and information useful in buying furs. Secure your copy early by sending 4c in stamps now—ask for Fur Facts and Fashions No. 15.

To relieve the regular season's rush later and induce early buying, we offer

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off catalog prices. For example, we illustrate a dainty Albrecht style: Regular \$69.50 Straight Line Russian Pony Coat for (Bus: measure, hips, length of waist, height and weight required). **\$62.55**

You can secure "Albrecht Furs" from dealers in various places, or we will ship to you direct and prepay express on cash orders. You take no risk. If "Albrecht Furs" are not as represented or satisfactory, we promptly refund your money.

Dependable Furs

You see, we buy skins direct from the trappers and make them up in our own workrooms. To be sure, you can get some furs that are cheaper, but in securing the "Albrecht kind" you get the choicest, latest style furs at prices no higher than the ordinary kind.

You will be proud indeed to wear a set of exquisite "Albrecht" furs direct from St. Paul, the heart of the fur country. The only real guaranty of genuineness and satisfaction when buying is the maker's name "Albrecht" on your furs. If your furs bear the "Albrecht" trade mark, your friends will know that you buy the best.

References: Any Bank or Mercantile Agency.

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Also, Imported
Models from the
leading milliners of
London and Paris.



178-180 FIFTH AVE., NEW YORK

THE ENGLISH OPEN SEASON

(Continued from page 124)

specially created for those who do not excel at games, but enjoy following those who do. This model has the skirt cut with a rounded panel back and front; the effect is almost that of an apron for the panel comes down nearly to the hem of the short skirt and is there rounded off. The coat has a shaped panel back and front, and the side belts, which are fastened with a small leather buckle each side, are cut in one with the panels and can be loosened or drawn tighter according to the fancy of the owner. The most beautiful shades in thick homespun are employed to make these suits; the most striking are a deep ruddy-brown and a rich shade of purple. Price, 8½ guineas.

The firm in question makes a specialty of an overcoat called the "Balmacaan" for women. It is cut with ample width and has very wide armholes, so that it can be slipped over the heaviest winter tweed costume. Unlike many overcoats, which tend to rather gloomy shades of fawn or gray, the Balmacaan is made in rich shades of purple, grass-green, or purple-tweed. Price, 5 guineas.

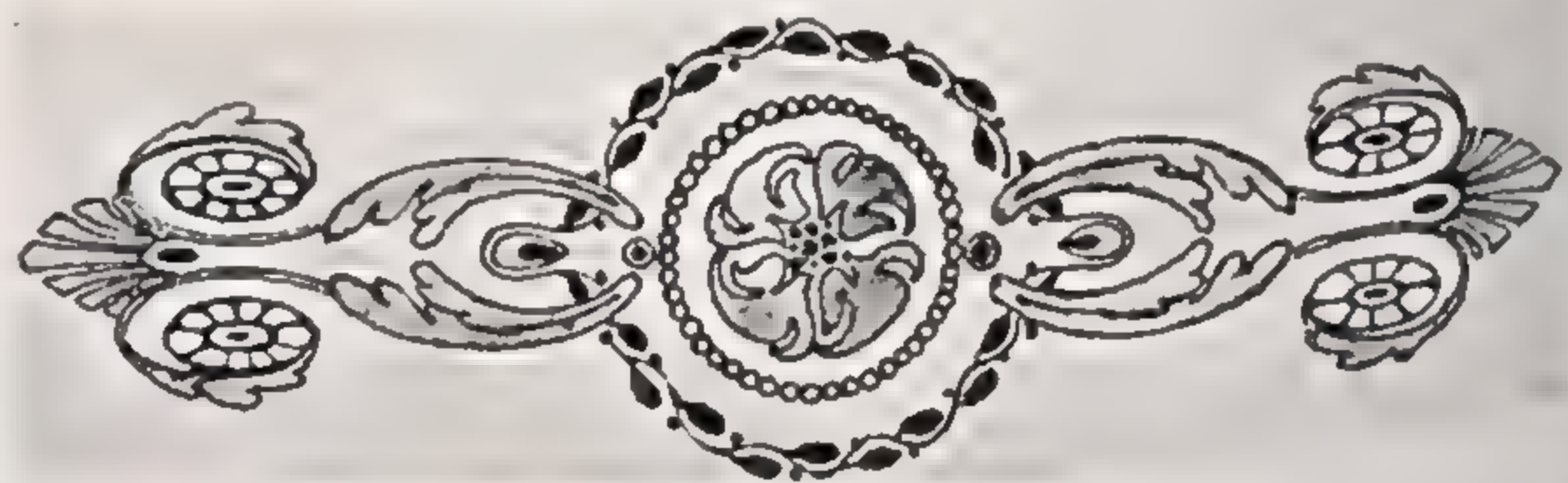
For morning or country wear the Tyrolean beaver is very good looking. These are made in small and large sizes

and in all the loveliest shades. The only allowable trimming is a tiny sports mount. Prices, 10s. 11d., 13s. 11d., and 15s. 11d., according to size. A novelty is the Tyrolean beaver felt hat lined with straw. Price, untrimmed, 19s. 11d.

The latest design in a shooting boot is of brown willow calf, strong but very soft. The upper part of the boot is arranged with a soft piece of leather and buckled straps to resemble a puttee, and these straps are adjusted by hand. Price, 28s. 6d.

There are many people who cannot wear boots even for the moors. For them there is a brogue shoe of willow calf, or of brown or gray antelope in the brogue design with a fringed tongue. The price of this design in calf is 22s. 6d., and in antelope 32s. 6d.

A Zug boot and shoe is offered to those who can wear stout foot-gear. It is absolutely water-proof for one can stand in water as long as one likes, and the stockings will remain dry, and the boot will not suffer at all from its enforced bath. The Zug boot is made only in black leather. Brown has been tried, but it is not absolutely water-proof. The boot is priced at 30s. and the shoe at 22s. 6d.



The BUSINESS INVASION of the CHAMPS ELYSÉES

(Continued from page 114)

From every point of view, the gown display this season is astonishing. The designers seem possessed by a sort of madness. No absurdity seems too extreme to exploit.

THE NEW SILHOUETTE

Up to the end of the first week of the official opening, no vital change had been noted, but there were astonishing evolutions. Skirts, whether long or short, are tighter and scantier than ever; to walk at all it is necessary to have slits or curved openings in front, at the sides, or in back. These openings permit the foot and ankle, sometimes even the calf, to be seen.

The increased fullness conservative women looked forward to this autumn has appeared, it is true, but alas for their hopes! not at the hem of the skirts. Instead it is disposed about the hips in a manner not in the slightest degree picturesque nor graceful, and this new fullness, clumsy to a degree, gives a most curious silhouette.

"But they look exactly like beetles!" exclaimed a man beside me on a certain opening day, and, indeed, the simile is not an extravagant one. These slender manikins with slightly stooping figures, in long-tailed gowns closely swathing the otherwise unclothed limbs, and the sharp point of the train sinuously trailing, inevitably remind one of great insects. Above the extremely close skirt, with curved openings dragged away from the feet and ankles, the hips are greatly enlarged with draperies, while the upper part of the body is clearly silhouetted by the tiny, soft, clinging corsage cut below the shoulder-line and made without sleeves. One looks, gasps, and finally admires the fertility of brain that has produced these marvels.

But those who shun extremes, and desire quiet, conservative models need not be utterly discouraged. At other houses are shown gowns of great beauty of outline and design, and if in the skirts one detects a slit or covered opening, it is prettily concealed beneath a corner of the material or a fold.

FOR CONSERVATIVE WOMEN

At Maison Bulloz I saw triple-flounced skirts to tempt the most exacting taste. Especially lovely was a gown of black tulle with the edges of the triple flounces which composed the skirt cut into sharp points with jagged edges. This line was followed by a line of embroidery in rhinestones and crystal beads, trimmed with dripping fringe. A deep bertha, trimmed to match, covered the extremely low corsage, and the edge fell a little over the belt of wrinkled silk which banded the long, round waist-line.

Altogether charming was a visiting costume made with a dull blue watered silk overdress and a short, scant petticoat of dark blue velvet. This was prettily topped by a little coat with a blouse belted in the back above short basques which reached only to the deep seams. Long, shawl revers and deep rolled cuffs of the velvet provided the trimming.

It is difficult to imagine women of refined taste wearing many of the "model" gowns presented at these openings. But the last word has not yet been spoken—the end of the early fashions is not yet. After the over-openings for American buyers are over, and the time has come to make a sane choice of styles, Parisiennes will patronize what seems to them best and, if nothing suits, demand new models. M. A. F.

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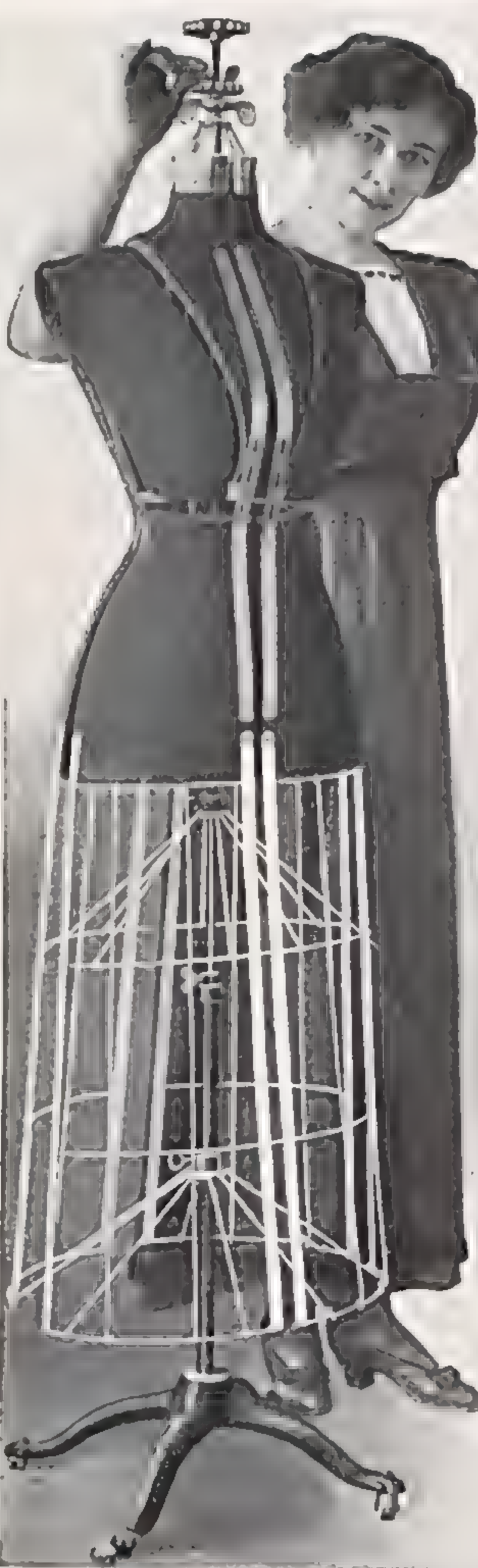
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Gives plain directions, with illustrations, how to make Necklaces, Belts, Purses, Lampshades, Hair Ornaments, Dress Trimmings and hundreds of pretty things for the home, to wear and to sell. One young lady, taking a design from this book, bought \$5 worth of beads and made a purse, which she sold for \$100.
At all Book Stores or 25c by mail, postpaid.
Address United Beadwork Co., 17 W. 45th St., N. Y. C.
Visitors to New York invited to inspect our beautiful collection of beads and Novelties in beadwork.



TO make certain you are getting a lining whose durability and dependability are unquestioned simply ask the question, "Is this a Goetz* Lining?" when next you buy a cloak or tailor-made suit.

That you will get both in this lining lies in the fact that Goetz *pure-dye* Satin Linings are dyed before the silk is woven — *never* in the piece. This method of dyeing before weaving produces a fabric that is greater in strength and durability and more wonderful in brilliancy than a piece-dyed fabric could be.

You can easily tell a Goetz Satin Lining, for the name is woven in the *white* selvage, and the *white selvage* is positive proof that the lining is yarn-dyed. Therefore, insist on these linings when you buy ready-to-wear garments.

Guaranteed for two seasons, but outlast the guarantee.

* Pronounced "Gets."

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FAMILIES who are really fond of OCEAN FISH want nothing but the best. You can get the very choicest by sending to Frank E. Davis Fish Co., Gloucester, Mass. We supply only the CONSUMER DIRECT so you get quality products, guaranteed, and on approval. We want to sell you for USE ON YOUR OWN TABLE and will PREPAY EXPRESS east of Kansas on orders above \$3.00.

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FRESH LOBSTER is the best thing known for salads. Right fresh from the water, our lobsters are simply boiled and packed in PARCHMENT-LINED CANS. They come to you as the purest and safest lobster you can buy and the meat is as CRISP AND NATURAL as if you took it from the shell yourself.

CRABMEAT, shrimp, sardines, salmon, clams, sandwich fillings, codfish and dozens of other things, packed here or abroad, that will make your menu "different," you can buy of us and keep in your storeroom until needed. They are just what you want for constant use and for unusual dishes. With every order we send BOOK OF RECIPES for preparing all our products.

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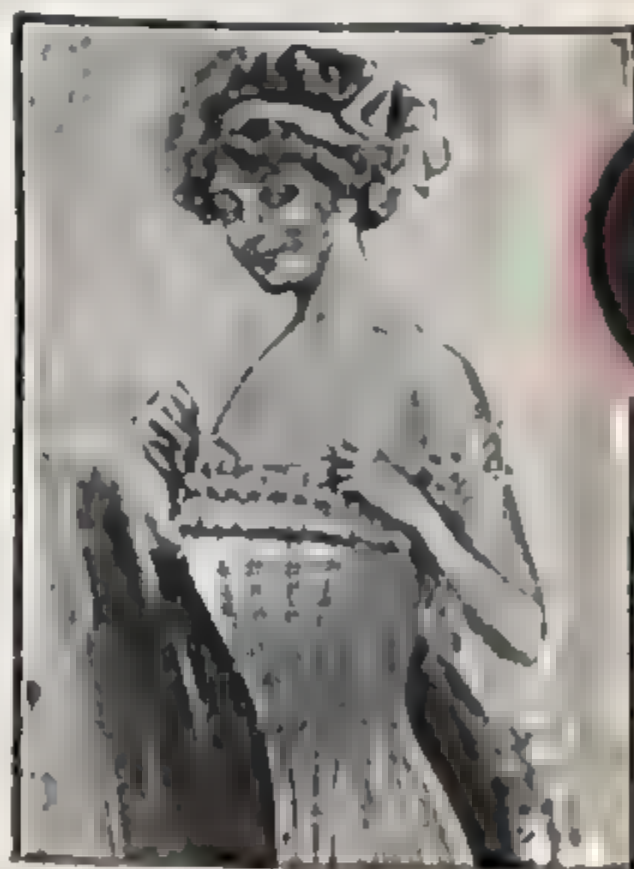
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IT is adjustable to any figure. It gives a permanent straight front and is attachable to any corset.

It improves the figure of every woman. Through various arrangements of the patented feature it can be adjusted to give the exact degree of roundness desired and is especially adapted for undeveloped figures. Is a simplified bust extender and brassiere. It dispenses with all ruffles, paddings, or anything heating to the body. Built of good quality of batiste, handsomely trimmed. Sent on receipt of price, \$1.00.

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The BIEN JOLIE GRECIAN-TRECO CORSET is the latest word in fashionable corset styles—different in material—a soft, light, silky knitted fabric—and almost boneless.

Because of this novel construction, the GRECIAN-TRECO CORSET gives fashionable figure lines, with an exhilarating freedom and suppleness.

In every way a beautiful and healthful corset — \$5.00, \$7.50 to \$10.00.

BIEN JOLIE CORSETS & BRASSIERES

are recommended by modistes, because, in combination, they make the *ideal* gown foundation.

The BIEN JOLIE BRASSIERE gives smooth, graceful lines over the corset, front and back, by overcoming flesh bulging and corset ridges.

Perfectly adjustable, and may be fitted snugly to your *particular* figure. Being boned with flexible *rust-proof* Walohn, it always holds its fit and shapeliness—as long as you wear it. Walohn too, need not be removed for laundering.

In many styles and materials, for all figures, 50c, \$1.00, \$1.50 to \$12.00.

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Famous as "the garment that breathes." A beautifully light and hygienic Brassiere made of Dr. Deimel Linen Mesh. Boned with flexible rust-proof Walohn, \$1.50 and \$2.00.

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LES HALLES CENTRALES

The Great Paris Markets and Some of the Good Things One Can Buy Only There and Nowhere Else in the World

LES Halles Centrales, the renowned Parisian markets, are notable no less on account of the marvelous system under which they are conducted than because of their vastness. There are in all ten pavilions. The roofs of these buildings rest upon three hundred cast iron columns, each ten meters high and connected by brick walls. The rest of the space up to the arches is closed with blinds of ground glass plates. The roofing is of zinc with large sky-lights over the carriage-ways.

These pavilions are surrounded by broad foot pavements, planted on each side with trees, and it is here that the truck farmers unload the produce gathered the evening before. This unloading process commences in the wee hours of the morning and is finished before daybreak. It is wonderful to see the peasants in the glimmering dawn take up their places on the sidewalk and begin to unload the many-colored fruits and vegetables.

FOUR A. M.! THE MARKET IS OPEN

Promptly at four o'clock a bell rings to inform the buyers that the market is open. Each kind of product has its own special bell which is rung at certain stated intervals. Fruits and garden produce always come first, as they are perishable. Then come fish, butter, cheese, eggs, poultry, fowl, game, and meats, and finally flowers. Everything must be cleared out and the place cleaned by eight P. M., so about that time the poor people, with baskets on arms, wend their way to buy of what is left on the sidewalks.

Each vender has his products carried to a stall rented by him, and here everything is temptingly displayed. Fruits are arranged in pretty willow baskets decorated with green leaves which throw into relief their rich coloring. Vegetables, too, are laid on beds of green leaves, cabbages, cauliflowers, and their like are spread on beds of fern leaves which are gathered in nearby forests the evening before. Never are vegetables displayed in the slipshod, uninviting way they are in this country.

Now, for those with pocketbooks, comes the most interesting part of the ceremony. Such vegetables as peas and lima beans are assorted, shelled, and put in separate small compartments where they are sold according to their size. The smallest bring the top price and the rest are graduated according to their quality, so that rich and poor alike can have some kind of vegetable.

THAT WONDERFUL FRENCH COTTAGE CHEESE

Butter and eggs have definitely fixed and graduated prices. Unsalted butter brings the highest price also, for it is brought in fresh from the country every day. Eggs are always sold by the piece, and cheese comes in every known variety. There are seven or eight different qualities of the famous Brie and al-

most as many of the other makes. The cottage cheese is especially delicious, for it is not made as we make it in this country, by the heating process, but instead by taking up the milk with the skimmer as soon as it is curdled and putting it in fresh cheesecloth bags, where it hangs until all the whey has dripped off. It is sold by the pound with an accompanying measure of thick sour cream, whipped to a fluff. Any one who has eaten the French cottage cheese will never be content with the American make.

Fish arrives fresh every morning; most of them are still alive. They are immediately put in cement tanks, from whence they are sold to the retailers. Oysters in season are also brought in alive, for the Parisian insists on absolute freshness in the oysters he eats.

THE SCOLDING OF THE FISHWIVES

The flower market, which occupies the middle aisle of the fruit pavilion, is wonderfully beautiful. Flowers are sold the year around, and any variety that is out of season is shipped from southern France.

Market keeps open till seven P. M., when a bell rings to inform the venders that they must begin to put their surplus goods away in the underground cellars, where they are allotted the same amount of space that they occupy above. These underground spaces with their heavy grills resemble iron cages.

Three parallel lines of tramways extend from these cellars to a tunnel which communicates with the loop belt railway surrounding the city. By this means merchandise that is shipped from any great distance may be carried direct to the market.

The peasants themselves are good-natured but coarse. The latter trait predominates especially in the fish venders. If one desires to avoid insult it is well not to suggest to a fish woman that her lot is not fresh, for such a volley of words will meet the remark that one must, indeed, be brave not to be intimidated. Neither is it wise to price any goods that one has no intention of buying, for the dealers will not hesitate to say what they think of the trifler in the shortest and most forceful manner.

Promptly at eight o'clock the gates are closed, and the flushing of water begun and continued until everything is clean and in perfect readiness for the next morning.

If You Have Difficulty in Obtaining Vogue

please let us know. Occasionally a reader is inconvenienced by being unable to secure Vogue at the newsstand, but considers that she would trouble the publishers unnecessarily by reporting the matter. On the contrary, the publishers are eager to have such cases called to their attention.

Please do not fail to report it whenever you have difficulty in securing Vogue at the stands. The publishers will count it a courtesy.



William Bernstein



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VAMP SHOES**
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Diamond Tongue
The latest vogue in Smart Footwear
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FOR FALL.—ORIGINAL
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Quality, Individuality and
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The Short Vamp

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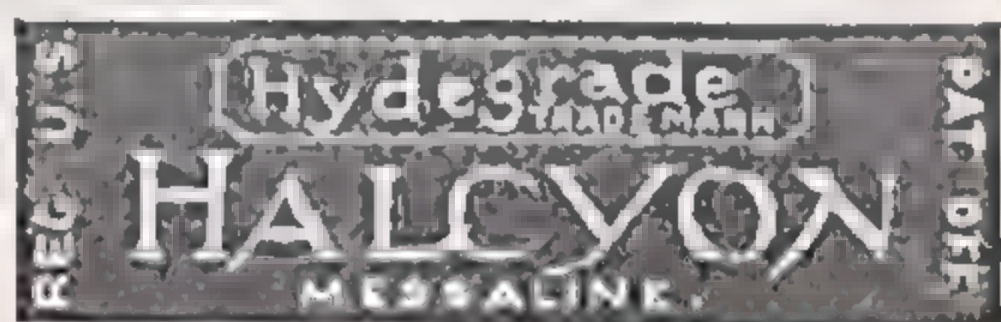
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An exceptionally smart design. Fea-
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*THERE is something
really indefinable in
the beauty of any costume,
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is enhanced by a Halcyon
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Petticoats

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Whether the outer costume be a soft house
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emphasized by a Halcyon Messaline Petticoat.
Besides possessing all the beauty and
perfect draping quality of petticoats of real
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much greater durability, and sell at a much
lower price.

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If you are trying to decide upon a fabric
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yard, will meet every requirement of beauty,
style, durability and economy. At lining
counters everywhere in full 36-inch width,
forty cents a yard. The name "Halcyon" in
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No matter what the fabric—from silk to woolen cloth—you can decrease the
cost of your gowns by carefully choosing your corset. A gown of most ex-
pensive material does not look as well over a poorly made corset as a gown
of comparatively inexpensive material worn over a carefully modelled, sci-
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The Highest Art
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Ideal Home Chair

With seat and back cushions, filled with
downy silk floss and covered with denim of
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Only \$7.00—F. O. B.—N. Y.

Willow furniture has become an in-
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The chair offered is one of our most
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May be stained to harmonize with any
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GENUINE SEED PEARL EARRINGS

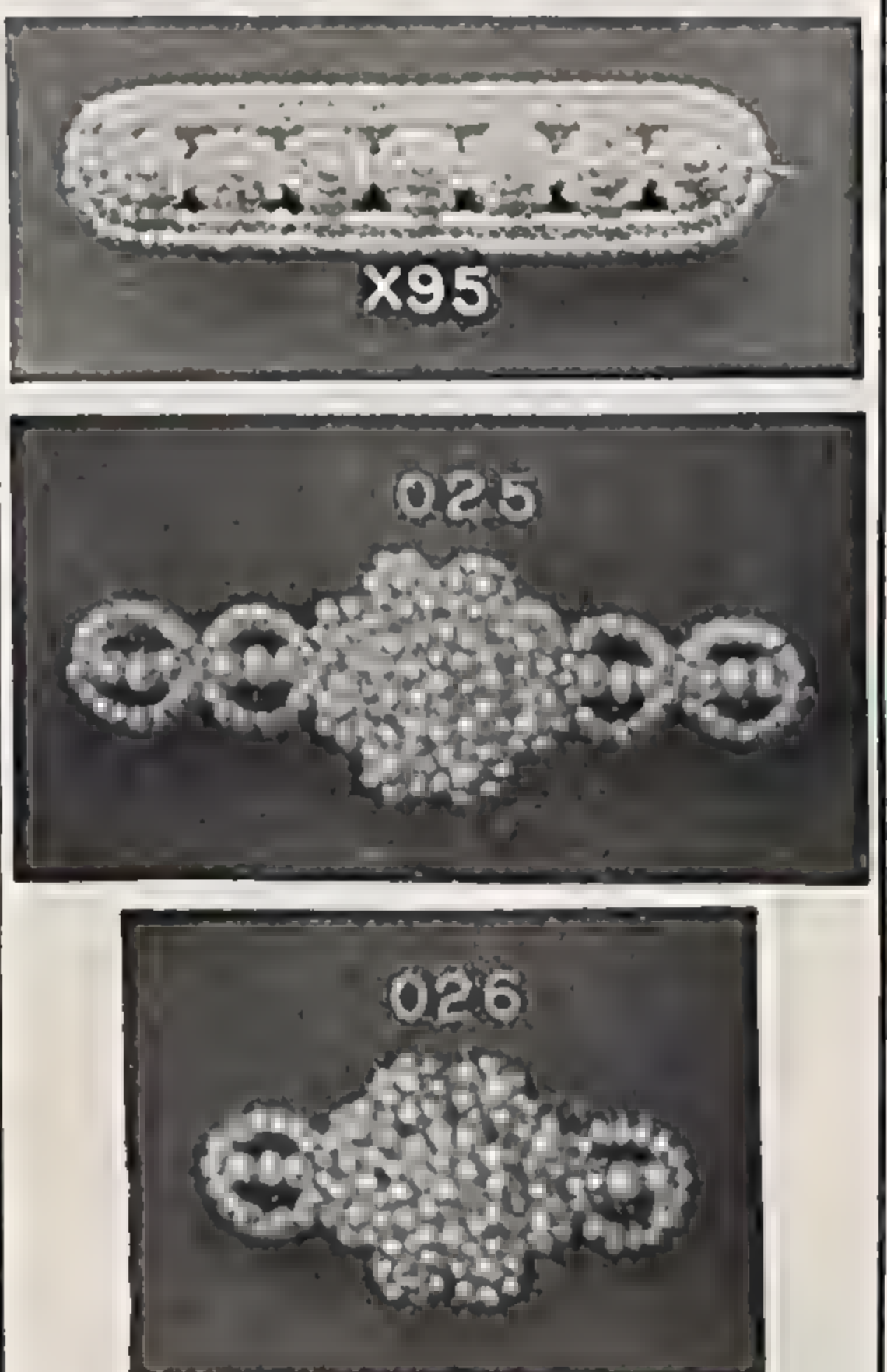
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No. 020. Finest Genuine Seed Pearls,
Solid Gold Ear Mountings. \$35.00

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Solid Gold Ear Mountings. \$18.00

GENUINE SEED PEARL BAR PINS



No. X95 \$15.00

No. 025 \$20.00

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Genuine Seed Pearl Jewelry is now
being made by Frederics. Prices are
extremely low when quality of pearls
and workmanship are considered. No
bleached pearls used. Money refund-
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THE ARISTOCRATS in the FABRIC WORLD

(Continued from page 59)

brocade, which was in a superb shade of Venetian yellow—the deep, clear, rich tone of the tropic sun.

BROCADES OF BYZANTINE SPLENDOR

The house of Poeckès and Baumlin has always been noted for the richest and most expensive materials. This season's demand for heavy brocades in velvets, satins, golds, and silvers, has been most successfully met by them. Among their newer weaves they are showing what they call "taffeta faille." The taffeta background is, as a rule, of some plain color, covered with quarter, half, or inch wide stripes of darker colored velvet; or it may be made in pale shades of blue, rose, or green for evening wear, in which case the silk is brocaded in large figures of white velvet. Two of these taffetas are shown on page 59. The second from the left at the top of the page is of purple silk striped with black velvet. The other is shown in the square cut in the middle of the page; it is in pale blue brocaded in white velvet.

Soft surahs and ottomans are also made by this house in these same velvet stripes and brocades. In fact the background for faille silks may be almost anything from light chiffon to heavy moire, but always it has a plain background, striped with a contrasting color, such as mauve voile striped with gray, deep red ottoman with navy blue, and bright green taffeta with purple. The oblong cut in the middle of page 59 near the top shows an invisible striped ottoman, and illustrated above it to the right is a fine ribbed velvet of blue woven on a contrasting background of gold—a specialty of this house.

Among their newer brocades is one called *matelassé*. This is a silk, wool, and gold brocade, woven apparently in two layers; the surface shows only the gold thread, the reverse side, the silk and wool. The peculiar manner of weaving produces a slight puckered or tufted effect, hence the name *matelassé*, or tufted like a mattress. It is used chiefly for evening wraps. Both Paquin and Callot have ordered many lengths in different colors.

A deep tint of old-gold satin brocaded with darker toned leaves of velvet and gold, with touches of turquoise blue, was noticeable as one of the successes. A sample is shown on page 62. Stamped velvets are woven in two colored threads, the lighter strands cut and raveled to form shaded flowers, the darker woven smooth to form the plain background. The same firm also shows printed velvets, a charming example of which in pink and white is illustrated in the photograph to the middle-right of page 59.

THE HOUSE FOR NOVELTIES

The house of Gaillot-Guinot is unique in its production of novelties. Velvets, ribbons, brocades, laces, are all exceptional of their kind. The ribbons are as elaborate in pattern and as striking in design as are all the other fantasies of the season. Particularly stunning was

one piece in which black and purple roses shadowed with silver threads were brocaded upon a terra-cotta background of grosgrain; the edges of the ribbon were finished with a picot edge of black. In velvets this house shows a *velours glacé*, a certain kind of velvet woven on a striped background in which the multitudines of tiny lines show through the nap and produce a shimmering, changeable effect. Uncut velvet is another favorite of the year, and some in *vert canard*, a green thinner in tone than *canard*, illustrated at the top of page 59, has gone to the Drécoll ateliers from this loom, while for Martial et Armand has been made a *toile glacé* woven in gold and silver threads.

Most attractive are the soft satins woven with two-colored threads, one in the warp and one in the woof; this gives a soft, incandescent appearance to the background, upon which are stamped flowers in a single contrasting color.

GAUZY WEAVES IN LACES

The laces used by Poeckès and Baumlin are still of thin, gauzy weaves, such as Chantilly, Malines and Alençon, and many are tinted to almost an *écru*. A flat appliqué lace with a Bohemian edge and openwork border is one of their fantasies which has had much success.

Malines de Lyon, a thin lace with a large leaf design outlined in heavy silk thread, is also in demand in the deeper tones of cream and *écru*. An attractive lace called Paraguay, made with a single thread in a large, loose stitch somewhat resembling that of Bohemian, has been sold in quantities to Redfern and Margaine Lacroix.

WHAT THE HOUSES HAVE CHOSEN

Paquin has chosen from the house of Gaillot-Guinot quantities of moires brocaded in brilliant colors of Empire green, old-rose, and violet. Doucet also favors the vivid-hued brocades of this house.

Velvets of neutral backgrounds printed with sprawling patterns have been ordered from the Coudurier looms by Drécoll and by Doucet. Blue is the prevailing color of the Drécoll choice, and the green is preferred by Doucet. The same printed velvets are also used by the Callot Soeurs. In these the background is hair-striped with green and brown so close together as to be hardly distinguishable; this gives a shimmering effect. Over this background, at intervals of one inch, are scattered small squares, about an eighth of an inch wide, in bright purples and emerald greens.

Poiret is still partial to combinations of green and yellow, and a weirdly Poiretesque design in green and orange brocade has been sent to him from Coudurier. From Poeckès and Baumlin he has had made for his own particular use a brocaded voile illustrated in the lower, left-hand corner of page 59. Over a background composed of great, splashy oval of green and terra-cotta, are scattered pointed leaves of gold that reduce the somewhat startling effect of colored geometrical figures to a not unpleasant harmony of contrasting color.



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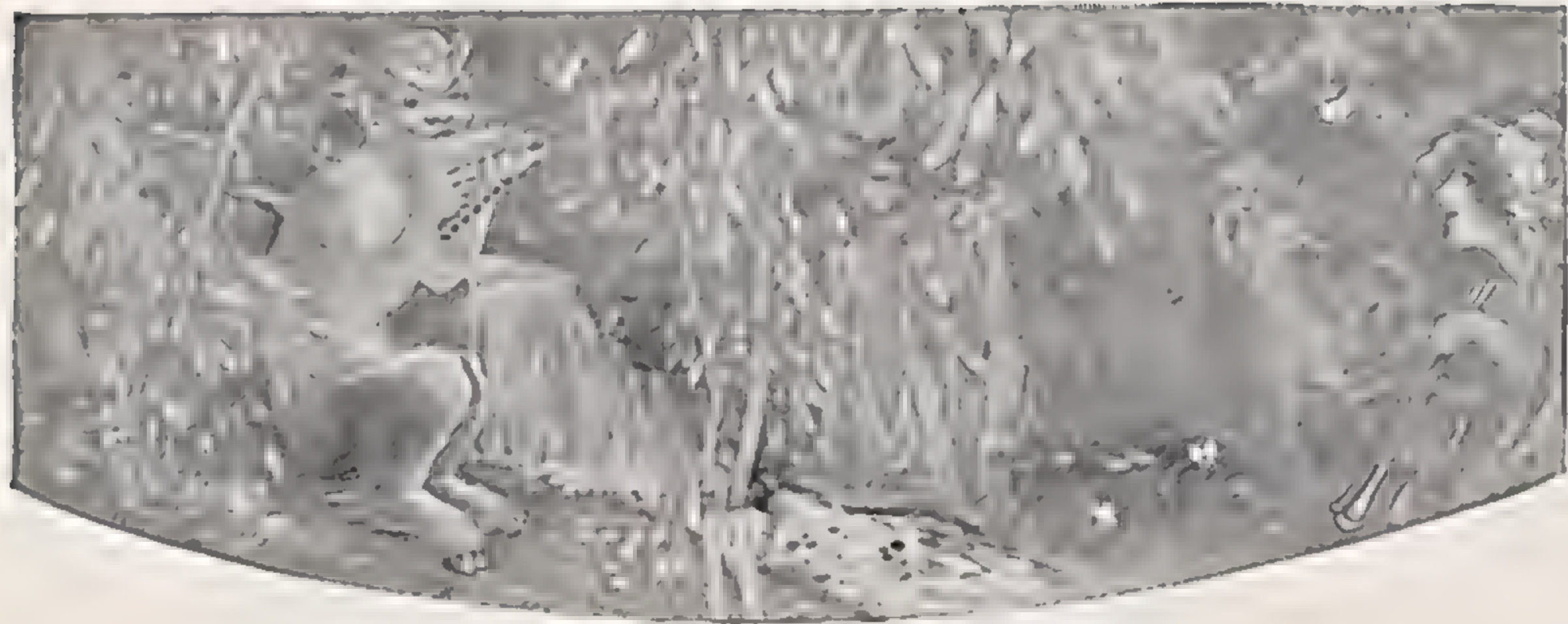
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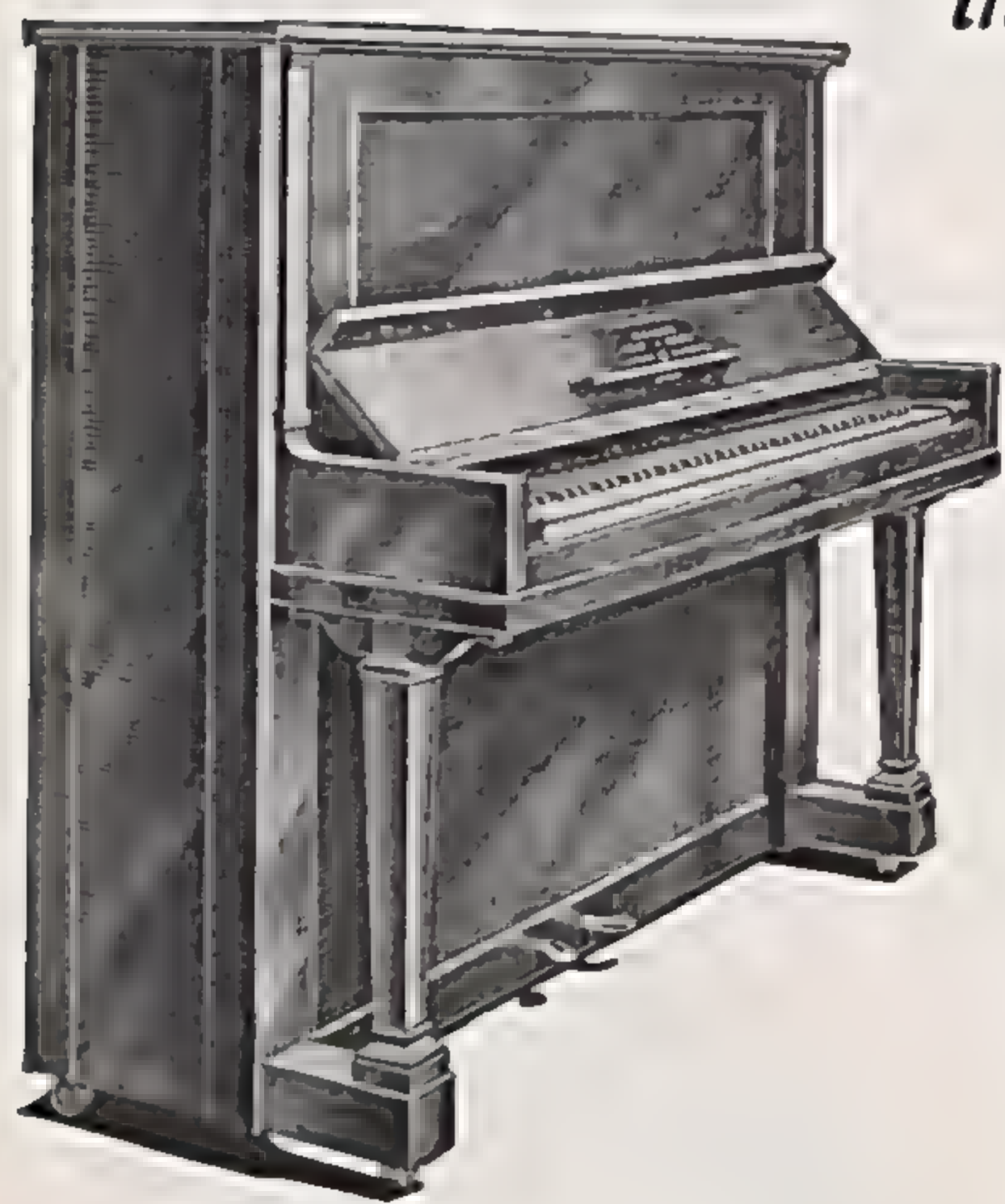
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THE MUSIC LOVER'S ROOM

The Aim of the Whole Decoration of This Room Is to Create an Atmosphere of Quietness as a Background for the Music

IN houses built on a large scale, the music room has a special construction. The ceiling is invariably vaulted or domed, and the woods for the panelling and floor are carefully selected to enhance the beauty of tone of voice or instrument. In smaller houses where no particular provision for music has been made by the architect, a great deal of thought and care must be expended to counteract the ineffectual construction. The first consideration should be for the comfort of the person who sings or plays. Heavy draperies, thick rugs, quantities of pictures, and bric-a-brac, all of which muffle sound and disconcert the performer, should be eliminated.

COLOR TREATMENT AND LIGHTING

The color treatment of the music room requires special attention. It is a mistake to make this room somber. The aim should be for lightness and tranquillity. The two or three tone scheme is better than the single one, but everything should be kept in a low key. Single tints in green or red are usually too insistent for this room. Buffs and grays may be used happily as they are conducive to a certain serenity of mind.

The lighting of this room is scarcely second in importance to the color scheme. The main supply should be from the side, never from the middle. The light should never be brilliant as in the ball-room, but soft and subdued. Candle light is ideal, and the candle sconces on the walls afford a lovely decoration. At the piano, however, it is better to provide electric lighting as candlesticks are apt to tip over, and their insecurity is often annoying to the performer. Electric light lamps especially designed for the piano should be looked over before provision for lighting is made. One of the practical, flexible electric arms that may be bent at any angle is a simple and convenient piano lamp. When properly shaded the light falls directly on the music and not in the eyes of the performer.



To obtain a record from this cabinet one has only to set the pointer and press the lever—the record is pushed forward.—Gimbel

THE KIND OF FURNITURE

The prime requisite of the furniture for this room is that it be light. The flimsy white and gold chairs of the average music room, ugly and uncomfortable as they are, have one thing to recommend them—they can be easily moved about. There should be a variety of shapes in order to suit different ideas of comfort. Nothing is more common at our private musicales than to see the stout old lady or gentleman sitting in painful uneasiness on a little, stiff, gold chair that seems in imminent peril of giving way beneath them. Creaking chairs should be banished; rubber pads should be placed under pieces of furniture that scrape irritatingly as they are pulled about.

Then the question of the piano stool—that sold with the piano is usually such a failure as far as design is concerned that it is seldom tolerated in tastefully decorated homes. It is a mystery why the piano firms go on manufacturing these monstrosities when such a comparatively few of them are actually used. The stools for the old harpsichords were almost all beautiful, and there is no reason why even the cheapest piano stool should not be patterned after them.

The revolving chair with a back is usually preferred by pianists, but there are only one or two really harmonious designs on the market. In benches we find many really excellent, simple designs, and probably this type seat will be the most useful as its seating capacity is not restricted, and it is much more satisfactory for duet playing than two chairs.

KEEPING THE MUSIC IN ORDER

A cabinet should be provided for keeping the music in order. It should be made with doors to keep out the dust, a most important point. There are a variety of designs in music cabinets to be found this season, most of them good. The best of them have shelves that draw out. This device is much better than the old stationary shelves that necessitated a great deal of wear and tear on the music as it was taken out and put back again.

Where there is a great deal of music in bound volumes such as opera scores and song collections, it is better to have a combination bookcase and music cabinet specially designed to suit the proportions of the room. The cabinet for sheet music may occupy the lower part of this piece of furniture, and the bookcase for books of collected sonatas, the upper. When glazed doors are used it is better to have the books bound in a uniform color, as a number of different colors and bindings distract from complete harmony.

(Continued on page 134)

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With my free book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

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In fact, whenever stays are desirable but corsets are too unyielding, the "Marmo" Maternity is unapproachable for comfort and its conformation to prevailing styles.

Note the lacing on either side, adjustable to the requirements of the wearer. The ELASTIC-WEBBING insertion down the front and back, which yields to any extraordinary movement—the firm but gentle support which it gives the abdomen—and its manifest accord with the present style-requirements.

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ORIENTAL CREAM

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To apply *Gouraud's Oriental Cream* you need a soft velvety sponge. Use the very best quality fine grain sponge procurable—or, better yet, send for one of

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imported from the Adriatic sponge fisheries. These sponges are of firm, close texture and absolutely free from dust, dirt and grit. In dust-proof boxes, ready for use, 50c each.

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Write for beautifully illustrated Catalogue B, showing our latest models



FIGHTING FIRES IN THE MOTOR

NOTWITHSTANDING the many friends that gasoline has made for itself through its ability to carry mankind

along almost any kind of road at any reasonable speed, there are many who stand somewhat in awe of this colorless, harmless-looking liquid, the vapor from which is so excitable as to catch fire and explode at each formation of a tiny spark in the motor car cylinder. Gasoline has been well harnessed, and as a rule, performs its work without complaint; but at times, it can be terrible. The liquid itself is highly inflammable, but it is only the vapor mixed with the proper proportion of air that becomes explosive. Consequently, it is seldom that a motor car actually "blows up," but fires from leaks in the carburetor or gasoline tank are all too frequent.

The worst feature of such fires is that water will not quench them. In fact, although it may not actually "feed" them, a dash of water on gasoline flames serves only to scatter the burning liquid and make half-a-dozen fires where there was but one. Sand is sometimes effective for choking out a gasoline fire, but this material is inconvenient to carry and is not as reliable in its results as is the proper type of chemical.

AN EFFICIENT EXTINGUISHER

A highly efficient extinguisher for gasoline fires has recently been produced. This consists of a small brass cylinder measuring fourteen inches in length by three in diameter, and weighing, when filled, but five pounds. The liquid contained in this cylinder is

ejected by means of a handle placed in the top of the extinguisher. When this handle is pushed back and forth, the contents is forced out in a fine stream which, when directed at the source of the flames, is transformed into a gas that quenches all fire with which it comes in contact.

This fire-choking gas is heavier than air and distributes itself over the entire vicinity of the flames. It is not necessary, therefore, that all of the fire be attacked directly with the liquid, and it is possible to quench flames that have arisen under the motor bonnet by throwing the stream through the small openings in the radiator. Only a small amount of the liquid is required to combat even a stubborn fire, and those fires which originate in the carburetor and have a comparatively small quantity of gasoline upon which to feed may be quenched with a single, well-directed spurt from the cylinder.

ITS GOOD POINTS

This liquid will not freeze at a temperature of sixty degrees below zero, and as it does not deteriorate with age, the extinguisher is ready for instant use at all times. Inasmuch as the liquid will neither corrode metals nor damage fabrics, the wavering aim of the stream, due to the excitement nearly always attendant upon the discovery of a fire, will not be followed by injurious results. When the extinguisher has been emptied, it may be re-filled easily and will again be ready for instant use. The price of this device is \$6, \$7, or \$8, according to the finish of the cylinder. Extra liquid may be obtained for \$1 a quart.

The MUSIC LOVER'S ROOM

(Continued from page 132)

One or two tables should be placed where they will be of the greatest service—one near the piano convenient for looking over the music, and others for holding books or flowers.

Rugs should be small and of thin pile. One should be placed at the entrance of the room for quietness sake. This is most important as, at a musicale there are usually a number of guests standing around the door waiting to be seated after the rendition of a number. Where window draperies are used, they should be light in weight so as not to deaden the sound to any appreciable degree.

THE IMPOSSIBLE MODERN PIANO

Probably the most disturbing element in the decorative scheme of the modern music room is the piano, which, whether grand or upright, is often offensive both on account of its design and its color. The great width of the keyboard and the length of the bass strings constitute a great handicap for the designer, a difficulty that the old clavecins and harpsichords with their narrow keyboards did not present. But certainly the unsightly legs of the grand pianoforte could be changed to something more nearly approaching grace.

Then, too, the manufacturers continue to send them out so highly polished that they clash with everything else in the room. A large piece of some fine old stuff, as a cover when the piano is not in use and the sounding board is down, will somewhat subdue this too dazzling brightness.

Of late such artists as Everett Shinn, with excellent results, have turned their attention to the decoration of the piano. Mr. Shinn has studied the designs of the old clavecins that preceded the pianofortes and his painted pianos, a result of his study, are creating a demand for more esthetic decorative treatment of

this instrument. The French show a few examples of the pianoforte done in marquetry, but the best examples of these are so expensive as to make them almost prohibitive.

Upright pianos are improving in pattern. The old fretwork front is disappearing and the weak lines in its pattern are being substituted by strong, sensible designs. Admirable cases of satinwood, mahogany, and oak, that will harmonize with the other pieces of furniture in the room, have made their appearance.

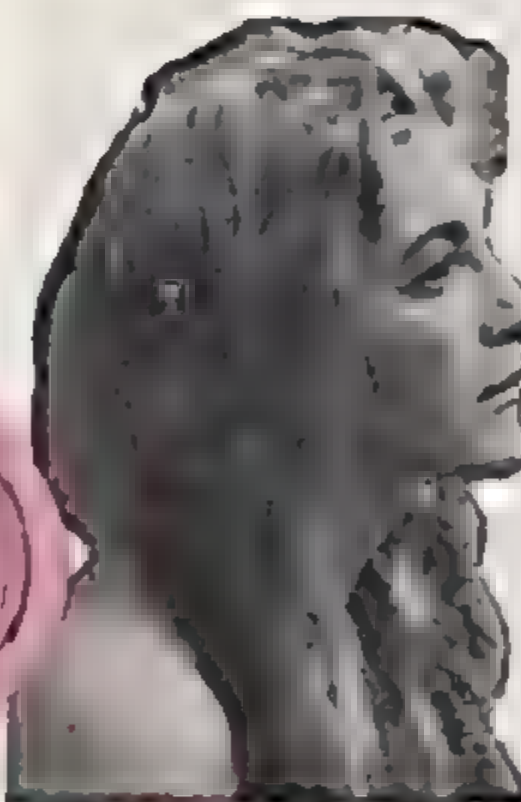
A true music lover will never tolerate ornaments on the piano. If space allows, the instrument should not be placed close against the wall as the acoustic effects are always improved by its standing at least a foot from any obstruction to sound.

AS TO ORNAMENTS

It is important to keep the music room as free from ornament as possible. A bronze or plaster cast, or two or three appropriate pictures are all that is necessary to counteract any appearance of austerity in even the largest music room. Pictures of composers are a little overdone, perhaps; catalogues of casts and pictures can be secured on request, and are sure to prove most suggestive to those in search of ornaments that are appropriate, beautiful, and unobtrusive. Flowers used in not too great profusion and if not too heavy of odor, are always welcome here.

When programs are used for large musicales it is always well to select the paper carefully. The ordinary style of paper rattles too much for the comfort of performers and listeners, and a softer, noiseless paper, should be substituted. A Japanese fibre paper is soft in texture and lovely in color.

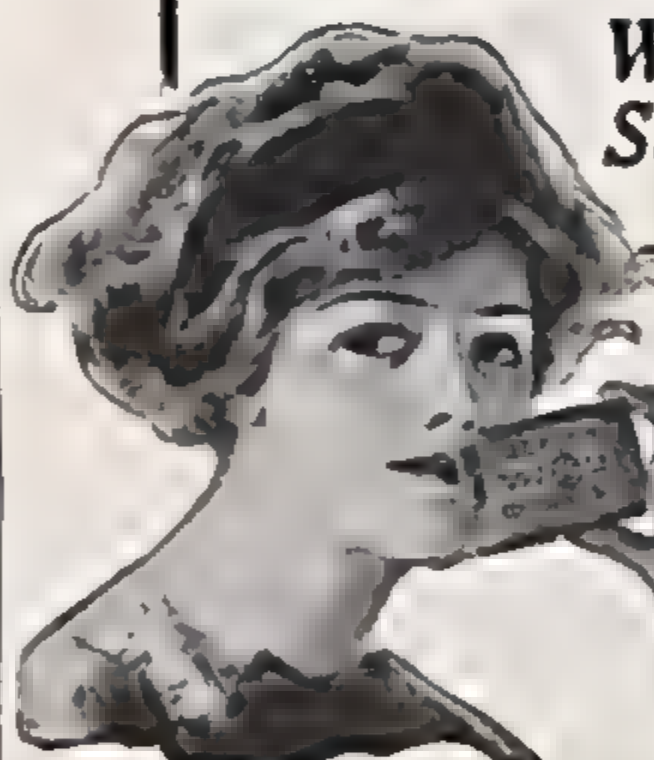
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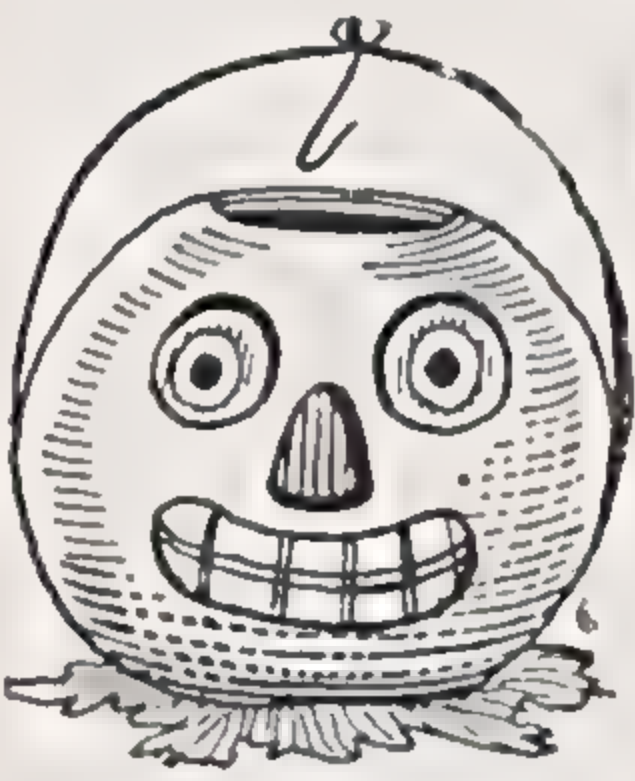
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B. SHACKMAN & CO., Dept. 8 812 Broadway, New York

A S S E E N B Y H I M

(Continued from page 45)

after the style of those in London and why metropolitan centers such as New York and Chicago should not have circles of this kind. It may be a new rôle for American women, but there are many fields for them to conquer, as they are well adapted to fill any social position.

FORECAST OF WINTER ENTERTAINING

After the election we will turn our attention toward town and see what can be done by way of winter entertainment. We are told that there is to be a new element in society this winter and that entertaining will be on a most magnificent plan, but that the season will be short. The season will perhaps be rather gay because the débutantes will be few and so there will be more chance for entertainments of a distinctive character. Perchance we'll continue in our fancy dress trend. London had a surfeit of these affairs during the past summer, and at Newport and at Southampton this year we found it quite difficult to get the men to appear in costume. The most some of them would do was to go to the old, silly makeshift of sewing velvet on their evening coats and going as diplomats. Even the women revived gowns the reverse of new. That does not speak well for the brilliancy of coming masquerades.

The Theatre Club set will have its usual good time. Mrs. Guinness has already introduced small domino dances in London with much success. She and Mrs. Harry Payne Whitney will be the leading spirits in this circle.

Mrs. Alfred Wagstaff, Jr., who was Miss Blanche Shoemaker, has been working on a new book of poems which, with her editorial work, has kept her

very busy all summer. Besides she promises us a new play. Miss Agnes Edgar, the youngest of the three lovely daughters of Mr. and Mrs. Newbold Edgar, is engaged to Mr. Stuart Davis. The wedding will probably take place very quietly in October. The engagement of Miss Julia A. Dick to Mr. William Kingsland Macy has also been announced.

EAST AND WEST OF THE AVENUE

We find our city quite changed. The avenues are wider, there are new hotels and theatres, old landmarks are rapidly disappearing, and we have little to remind us of the dull, ugly days of the seventies, eighties, and early nineties.

Then, as now, however, there were two main thoroughfares and two currents in social life—Fifth Avenue and Broadway. They met for a moment at Madison Square and then drifted apart. The way of Broadway and the way of Fifth Avenue are as far apart as the east and west, and "never the twain shall meet." One may imitate the garish and vulgar, the hectic and violent mode of life of the west, especially its picturesque crimes. Last winter, indeed, we adopted Broadway dances, informal rathskeller dinners, and cabaret entertainments. But now we are tired of them. We have exhausted all that is amusing in them and we are back again in our own domain. In a few weeks we will have forgotten all that. What a glorious river is this of Lethe! how its waters wash us clean of our past and make us lose in its profound depths all record of everything that is not bright and beautiful.

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"Skirts upon skirts may hang, Smooth in your closet, With many other things. If to their belts you attach

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exclusiveness of style and superior
quality at a moderate price.

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SEEN ON THE STAGE

(Continued from page 55)

the consul who has befriended Kirk because of his well-known name, now turns him out as an impostor. For the first time in his life the hero is obliged to go to work. He secures employment as a conductor on the Panama railway, and, in the course of time, is about to be promoted to the post of superintendent.

Meanwhile, a certain Mrs. Cortlandt has become interested in Kirk. She had met him on the steamer and has ever since been trying to help him to work his way forward to a sense of personal responsibility in the harassed and working world. Their relation is utterly innocent, but her brooding husband (who is addicted to strong drink) thinks otherwise. In the course of a formal dinner at his own house Mr. Cortlandt denounces his wife as Kirk's paramour and sneeringly tells the hero to take her away with him. In a rage of indignation, Kirk threatens to kill Cortlandt, but he is dragged away by the other guests at the dinner-party before he has a chance to execute his threat. Immediately afterward, Cortlandt

commits suicide. The hero is accused of shooting him, and is about to be railroaded to execution by the machinations of an influential Panamanian who hates him. But at this juncture, the elder Anthony arrives with his steam yacht, and, landing a company of armed sailors, carries his son away by this display of force, and brings about a happy ending to the story.

This fabricated narrative is not without its moments of excitement; but, in the version disclosed at the dress-rehearsal, the piece was much too long, and its extravagances therefore seemed a little dull. The final scene, in which the hero's father appears as a *deus ex machina*, could hardly seem convincing even to audiences in the one-night stands and several other passages seemed padded. Yet, the scene when the hero first awakens on the ship is alive with racy humor, and one or two other passages arrest attention for the moment. A fairly good story seems to have been turned into a rather bad play, and with this somewhat non-committal verdict we may dismiss "The Ne'er-Do-Well."

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Unhealthy skin glands cause excessive perspiration. ODOR-O-NO restores the glands to normal condition.

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stops excessive perspiration and destroys all body odors.

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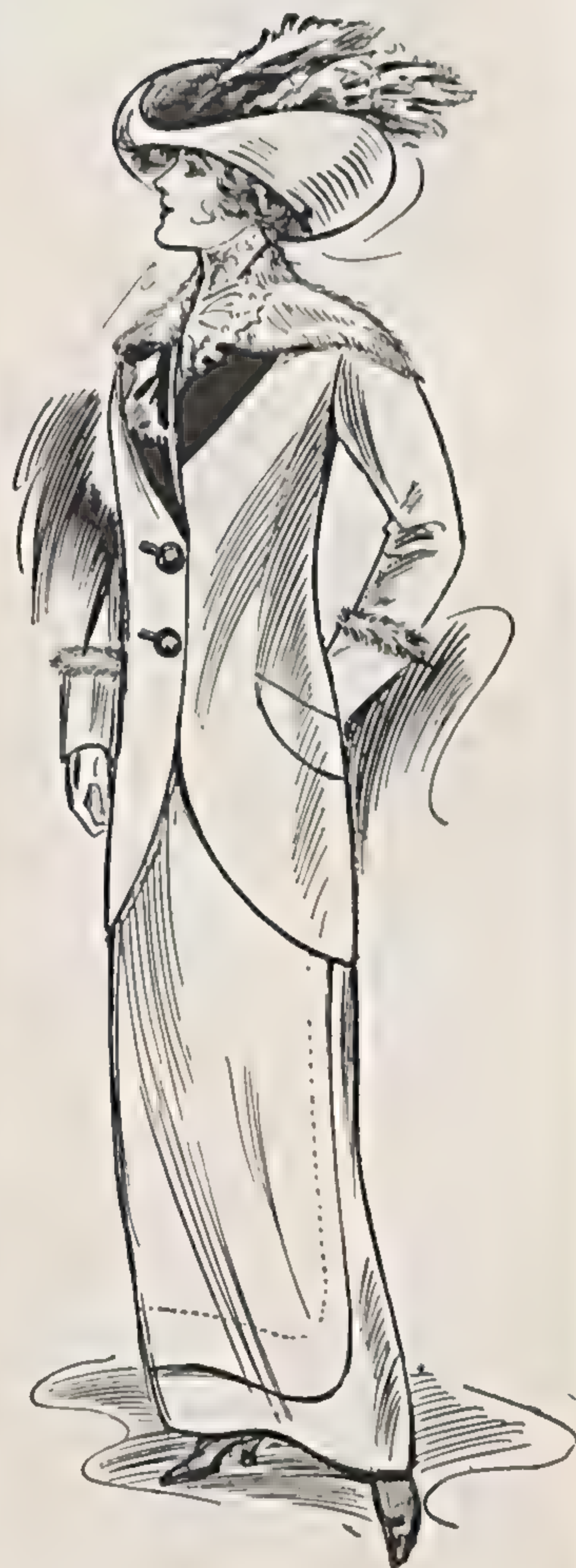
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The permanent silk-like lustre of the genuine cannot be imitated. Made in distinctive patterns and colors to harmonize with all classes of decorative schemes.

The better stores everywhere can supply samples.

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Men Like the Old-Time Standards

The fine old standards are still maintained in Van Camp's, despite their trebled cost to make.

That's why men know them—why they enjoy them—why this is the National Dish.

It has made these kitchens famous.

Fifty Years

of nation-wide reputation is staked on each dish of Van Camp's Pork and Beans.

So is the good-will of a million housewives, who expect such beans as they bought from our fathers.

So we cling to the same old standards, though our premier materials cost thrice what they used to.

And they cost from three to five times as much as lesser grades cost now.

Our Chefs

have no equals in baking beans. No other kitchen in America, we believe, pays the prices we pay for the rarest skill.

And they center this skill on one superlative dish, which no-body else approaches.

For this dish they use just the choicest beans—just the whitest, and plumpest—beans all of one size.

For the sauce they use just

whole tomatoes, ripened on the vines. They employ the costliest spices.

Such materials, on the average, cost several times what common grades would cost.

Our Ovens

employ superheated steam, kept at 245 degrees. But this steam doesn't touch the beans.

We bake in small parcels and bake very slowly, so the full heat goes through.

Thus we apply enough heat to make beans digestible. Most beans are hard to digest, as you know.

We do all this without crisping the beans, without bursting the coats. Van Camp's come out nutlike, mealy and whole. All due to the fact that we bake in steam ovens.

And we bake the tomato sauce into the beans, so it permeates every atom.

Those are the reasons for the flavor and zest which you find in each dish of Van Camp's.

Van Camp's
BAKED
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SAUCE
PORK AND BEANS

"The National Dish"

There are no other beans that compare with Van Camp's, because other men lack the incentive.

Millions of people have been taught by Van Camp's how good baked beans can be. And they always expect this goodness.

That fact compels us to see that they get it, regardless of cost, competition or profit. And so long as beans bear the brand Van Camp's they will be the best beans in existence.

If you think it worth while to serve beans like these you will always know how to get them.

Three sizes: 10, 15 and 20 cents per can

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For the HOSTESS



MANY people prefer meats and fish cooked on a plank to any other style of cooking for these foods. There are in all about six dishes which can be so prepared, or seven, counting venison steak, which is cooked the same as a sirloin steak.

The planks themselves are of ash, and can be purchased in any size. An average size plank, twenty-two inches long, with an ebony handled, reticulated metal frame in which the plank is set to send to the table, costs about \$10. Each plank, whether of the smallest or largest size, has grooves in the wood to catch the gravy and the juices of the meat. These planks are used with the broiler of a gas range, but there are others made to use with an open fire. These have galvanized wires to hold the meat or fish in place while cooking, and a wire prop to hold the plank in an upright position.

When the upright plank is used, it must stand in a dripping pan to catch the juices, and basting must be more frequent than when placed in the oven. Also it must be turned now and again from top to bottom, so that the food cooks with an even heat. If the planks are rubbed with butter before they are used, they will require constant watching lest they scorch. If the taste of scorching reaches the food, naturally the dish is spoiled.

THE FAVORITE PLANK STEAK

Sirloin steak is the favorite meat for planking. For this a double sirloin steak is the best. It should be put on the broiler and grilled for a few minutes first on one side, then on the other. The planking board should be exceedingly hot. The steak is put on it quickly, bordered with mashed potatoes; then put it back under the broiler. The meat must be turned only once, dusted with pepper and salt and spread with plenty of butter. An attractive garnishing is made by pressing the mashed potatoes through a pastry tube in little mounds around the steak, and filling the spaces in between with a macedoine of vegetables and bits of watercress. This steak must be served immediately, for if anything grows slightly cold about a planked steak it becomes a most distasteful dish.

Fried or baked bananas are also successfully served with steak. They are cut into quarters and fried in butter; if baked, the skins are removed, they are put in the oven, and basted with butter and sugar.

Planked steak and broiled oysters are delicious in combination. The oysters are laid over the top of the steak after it is cooked and a few minutes extra grilling is allowed.

For Salisbury steak, take lean beef-steak, chop finely, season with salt and pepper and onion juice, if it is liked, and form into cakes. Either put these directly on the hot plank or first grill slightly. When they are done, add mashed potatoes in roses made by pressing the potatoes through a forcing bag, also fried cauliflower and spinach, and grate over the whole, small,

fresh carrots. Or this steak may be served with a cream sauce, horse radish, and bananas. Salisbury steaks may also be decorated with watercress and small pickles cut in rounds, or Indian pickle, if the cream sauce is not used.

If chops are planked, the thickest must be selected and broiled on one side before they are put on the board. Arrange them overlapping each other on a hot plank, butter and season with salt and pepper. They will require about twenty minutes to cook, and should be basted if they seem to dry in the slightest; serve with potatoes pressed through a ricer, and a macedoine of hot vegetables.

THE DELICIOUS PLANKED SHAD

Shad is the dish most often associated with planking. Clean, wash, and dry the fish, then remove the head and split from head to tail. Place on the heated plank with the skin side down and fasten firmly. Baste the fish every ten minutes with a mixture of boiling cupful of butter, one cupful of boiling water, a teaspoonful of salt, and half that quantity of pepper. If it seems in the least dry, just before it is done shake a small quantity of melted butter and salt over it. This dish is usually garnished with parsley and slices of lemon, but pickled walnuts are an excellent addition, as are also potatoes Parisienne placed in nests of parsley to keep the round potatoes from slipping off the board in serving.

These potatoes are very simply cooked. With a round vegetable scoop, cut little balls from eight washed and peeled potatoes, throw them into boiling salted water and cook for ten minutes; then drain them in a sieve, put them in a sauté pan with an ounce of butter and bake for ten minutes in a hot oven.

HOW TO PLANK HALIBUT

Halibut is planked in a different way. Select a solid piece of halibut weighing about four pounds and put it into a baking pan with a half cupful of white wine and three-quarters of a cupful of stock. Drop on the top fair sized pieces of butter and pour over the whole the juice of one lemon; a sliced onion may be added if liked. All this liquid serves to baste it as it bakes, a process that will probably take three-quarters of an hour. A small amount of salt added to it as it bakes is an improvement.

When done, put the fish on a heated plank, coat the top lightly with beaten egg, and decorate the board with mashed potatoes, preferably put through a forcing bag. Then put the plank back in the oven until the potatoes are browned. Border with hot vegetables such as peas, carrots, and string beans.

With stuffed olives and serve. The acidity of grape fruit recommends it as a better beginning to such a planked dinner than oysters or clams. The planked meat should be followed by a sharp salad, that is one with a good French dressing, made with Tarragon vinegar. Preferably it should be a simple salad of lettuce or romaine.

Overland
1913

\$1475

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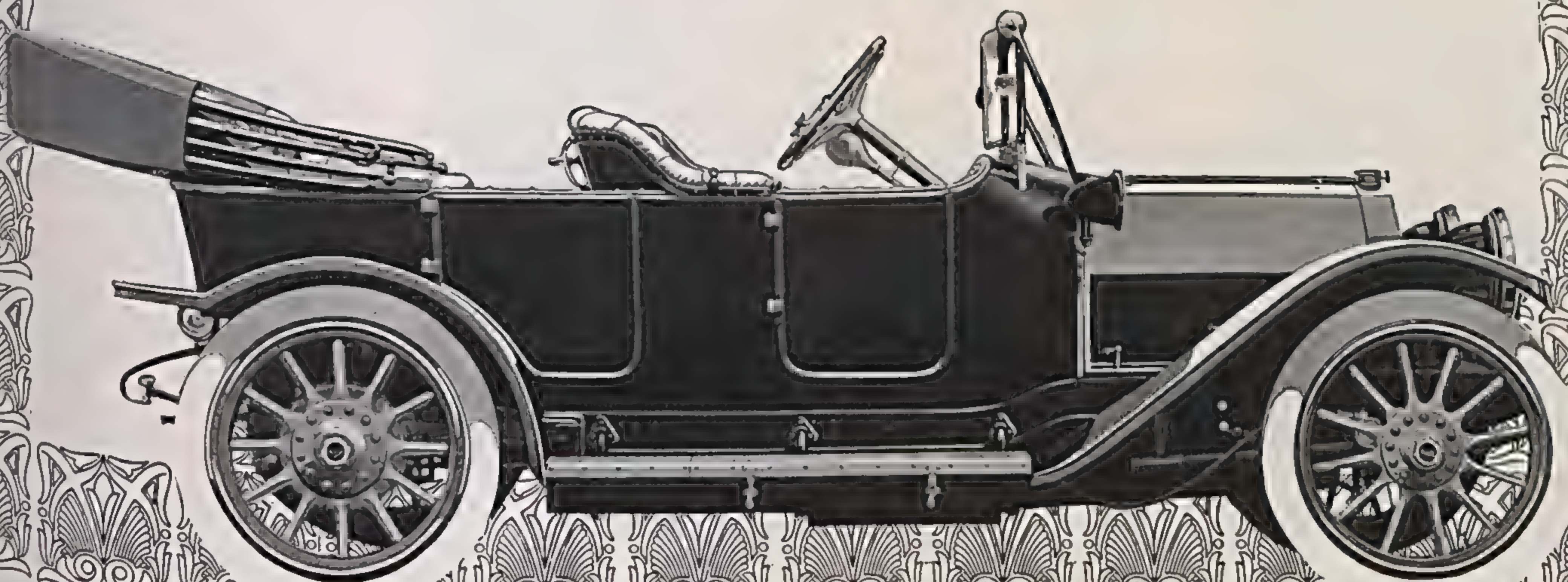
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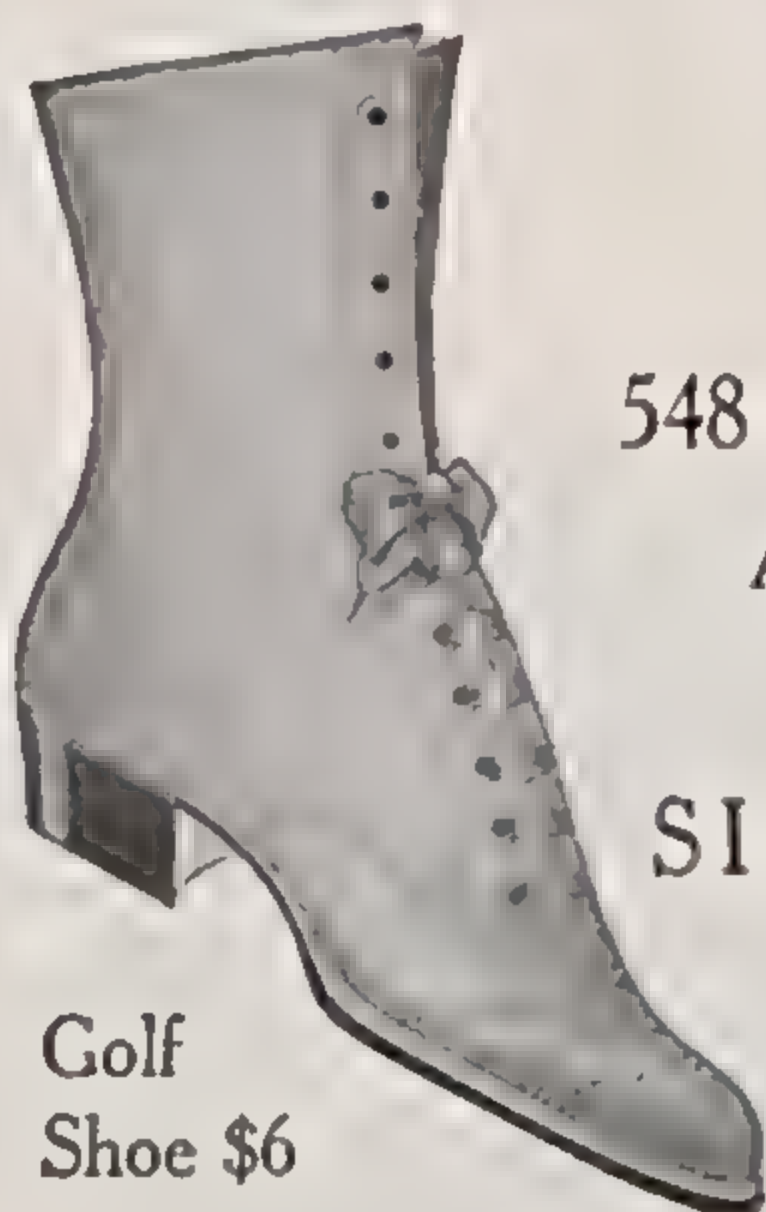
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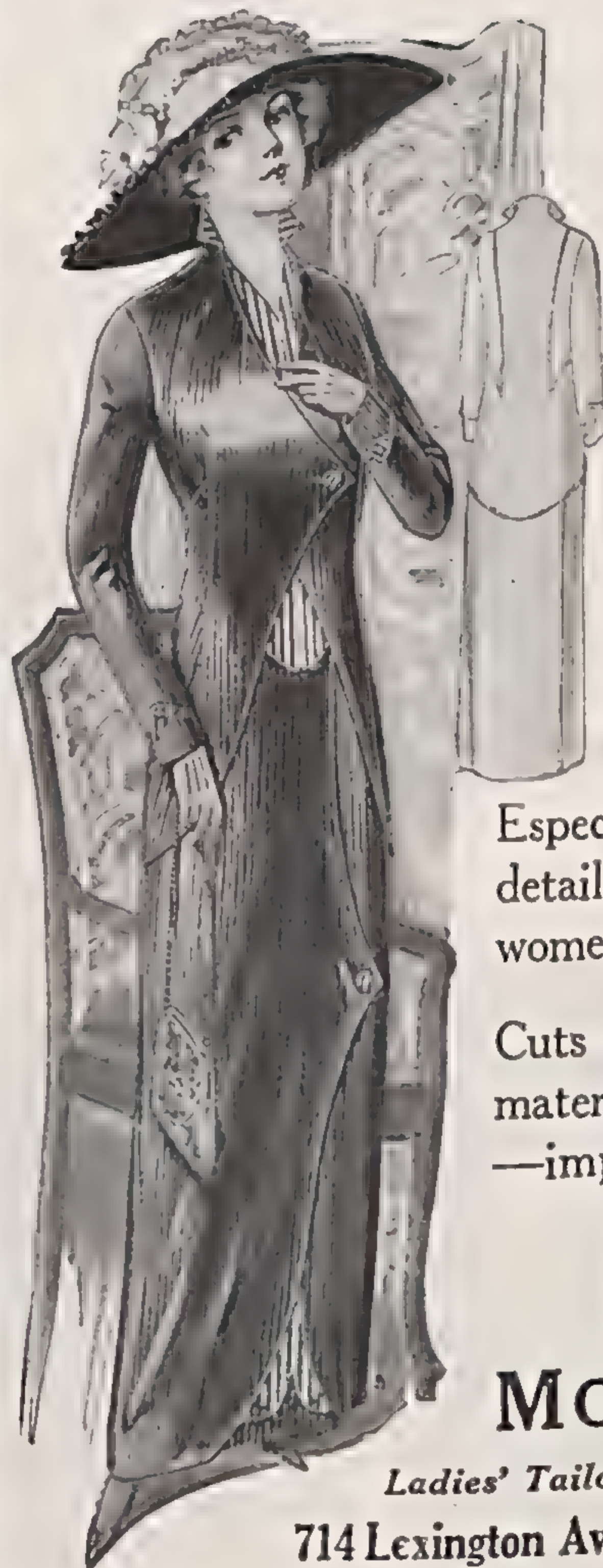
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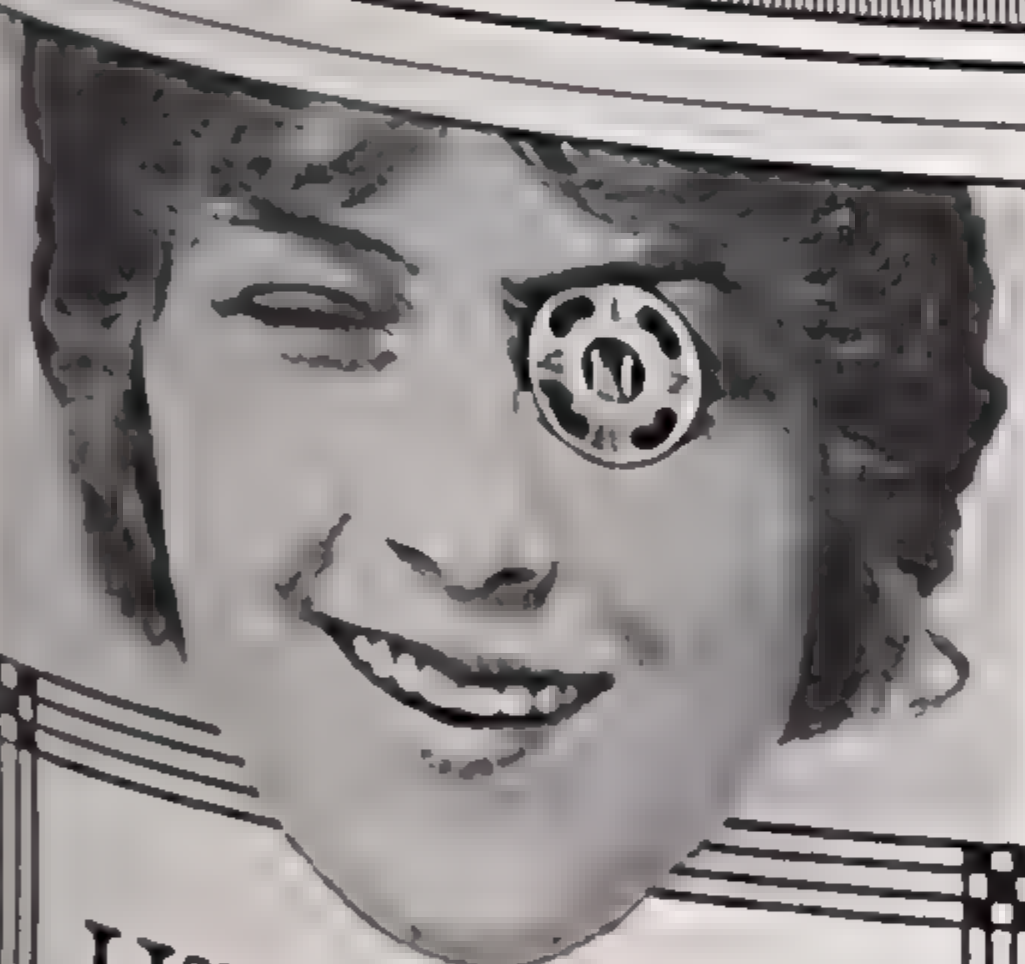
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